Vol. XVII.—No. 12.] WITH COLOURED PICTURE "PLAYFELLOWS." [December 1st, 1891.

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MYRA'S JOURNAL

December Double Number 1891

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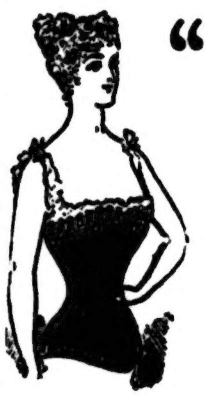

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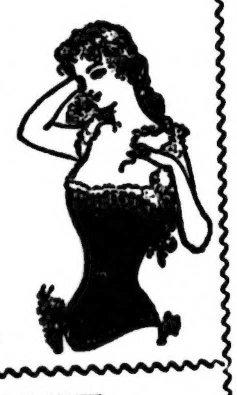

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VOL. XVII.—No. 12.

DECEMBER 1, 1891.

MYRA'S JOURNAL,

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MISS AMY ROSELLE AT HOME.

AN interview between the acts, when the acts are those of a play like "Arrah-na-Pogue," is no easy feat. What with the exigencies of Mr. Irving's unexpected rehearsals and the remoteness of her temporary residence at Putney, however, it was what I was reduced to in my efforts to contrive a chat with Miss Amy Roselle. The dressing-room of the Princess's Theatre where I was awaiting her "exit" was not the most comfortable apartment of its kind, but reclining in its easy-chair one could, in imagination, recall the time when Macready used to "make up" within its walls, banishing poor Fanny Kemble to the room above, with its objectionable staircase, ever and anon striding forth to the wings storming and raging, the tragic afflatus full upon him. From the green-room—which Miss Kemble so loathed—there comes a succession of sweet sounds. Some of the "supers" are practising their Irish brogue, and very amusing the rehearsal is to them and to me.

At last there is a rustle of rich skirts, and Miss Roselle comes from the stage, still beaming with the smiles of volatile Fanny Power. The minutes are too precious for any preliminary skirmish, and I open fire at once upon the subject of her engagement with Mr. Irving.

"I am engaged for the season as an under-study to Miss Ellen Terry, and for the part of Jeannette in 'The Lyons Mail.' It will be a pleasant change for me to go on tour—Mr. Irving is touring the provinces, you know, until the production of 'Henry the Eighth'—with nothing to do; having always had our own company, I have hitherto worked very hard on tour. But for one thing I am very sorry, I shall have to be away from my husband. Since we lost our little one Mr. Dacre and I have never been separated. We have always had engagements in London together, or we have been away with our own company."

"Have you played with Mr. Irving before?"

"Only once, at a special performance of 'The Two Roses.' In playing Jeannette at the Grand Theatre, I was agreeably surprised to find that in his acting he treated one so gently. It is sometimes said, you know, that an actor should *feel* his part, and this feeling led Macready to quite hurt the unfortunate actress who played Desdemona, say, to his Othello. Several well-known actors I have played with are equally earnest in their treatment of the unfortunate heroine."

"This little fact about Irving," put in Mr. Dacre, who had also returned from the stage, "is very instructive. I remember an actress once complaining to me that I was not half violent enough in a certain scene. 'You don't hurt me a bit,' she said."

"I suppose you have played most of the parts you under-study?"

"All, I think, with one or perhaps two exceptions in Mr. Irving's present *répertoire*. You see, beginning so early, my experience of the stage is so comprehensive. For some years I played chiefly Shakespeare, and for two years I even had an engagement at the Adelphi. I don't think Miss Terry or Mrs. Kendal has played more parts. As a child I often appeared in six or eight plays during the week."

"My wife has always had such a wonderfully quick 'study,'" said Mr. Dacre, adding that which modesty prevented her saying. "That accounts for it. I remember, when we had returned to town for our honeymoon, Coghlan sending to her one Monday morning, offering a part in his version of 'La Morte Civile.' She had it letter-perfect on Tuesday evening when ——"

But here comes the call for the third act, and Mr. and Mrs. Dacre have to take flight along the darksome corridor leading to the stage, the actress first calling her maid to administer sundry "touches up" with powder and puff, of which articles, with various cosmetics, the dressing-table has an array that would fill with joy, I fear, not a few readers of MYRA'S JOURNAL. As Miss Roselle stands before the tall, gold-framed mirror, it reflects a woman of what is called fine stage presence, a face of mobile cast, with large, brilliant eyes, and fair brown hair peeping out of the ample bonnet worn in the part of Fanny Power.

Miss Amy Roselle and her famous little brother, Percy, were infant prodigies before infant prodigies fell into deserved or undeserved disfavour. When she returns, after the lapse of a quarter of an hour, I interrogate her touching her recollection of her "prodigy" time.

"When I first came out it was simply to support Percy. As a Shakespearian enthusiast, my father used to teach him to recite, and the brilliant talent he showed in reciting led to his going on the stage, when his Prince Arthur in 'King John' created a sensation. One day Madame Celeste happened to see me, and what she said persuaded my father to take the Cardiff and Swansea theatres. Here I played a great number of leading parts, and at the age of fifteen found myself appearing as Lady Teazle at the Haymarket Theatre. I was the youngest Lady Teazle that had ever been seen on the stage; but at fifteen I was almost as tall as I am now."

"Do you remember your very first appearance, Miss Roselle?"

"Oh, yes, quite well, although I was only seven at the time. It was in a little play called 'The Spoilt Child.' My brother Percy was so clever and famous that plays were written for him. Yet he afterwards left the stage, and is now an artist. When we were in the provinces some time ago we made inquiries about him."

"What is your opinion, Miss Roselle, of the question, in the abstract, of children and the stage?"

"Well, the careers of Ellen Terry and Mrs. Kendal show how beneficial early training is artistically. It was hard work for me as a child, and I should not care about going through it again. But then that was in the last days of the stock company, and six or eight different plays in the week would not be possible nowadays. I don't know that I should care to have a child of mine upon the stage, for the simple reason that its time should be devoted to general education. In that respect, of course, I was exceptionally placed. The daughter of a schoolmaster—my father was the head-master for many years of the Grammar School at Glastonbury, where I was born—my education could be carried on in leisure time at home, and therefore did not suffer."

"You were very fortunate in your father."

"Yes, indeed. Do you know, as a young man it was his ambition to go on the stage? The match between him and my mother was very nearly broken off because he once took part in an amateur performance. Some of my mother's relatives were in the Church, and she had imbibed their horror of the stage and all its works. After marriage her views broadened, and she quite approved of my making it my profession."

The minutes fly; the pace quickens. Miss Roselle rapidly relates her after-career, from her tour with Sothern to her visit to America, which she for three dreadful days feared would have had a tragic finish on the burning *City of Richmond*. Miss Roselle cannot speak of this terrible experience, when the emotions she had so often feigned came in grim reality, and leaves her husband to tell the tale. Mr. Dacre also runs over at my request the list of his wife's principal characters, while I mentally compare Lilian in "Old Love and the New" with Esther Eccles in "Caste," Mrs. Blythe in "The Colonel," with Brenda in "Harvest," Alma Blake in "The Silver Shield" with Cynisca, which latter part she played with Mary Anderson.

"My own favourite part," adds Miss Roselle, "is Constance in 'King John.'"

Then there is heard from the stage the blare of the trumpets, which serves the purpose of a call to Fanny Power and Beamish McCoul, and with barely a second for a good-bye Mr. and Mrs. Dacre scamper away to the stage, from which they are released just in time to take a hansom and catch the last train for Putney.

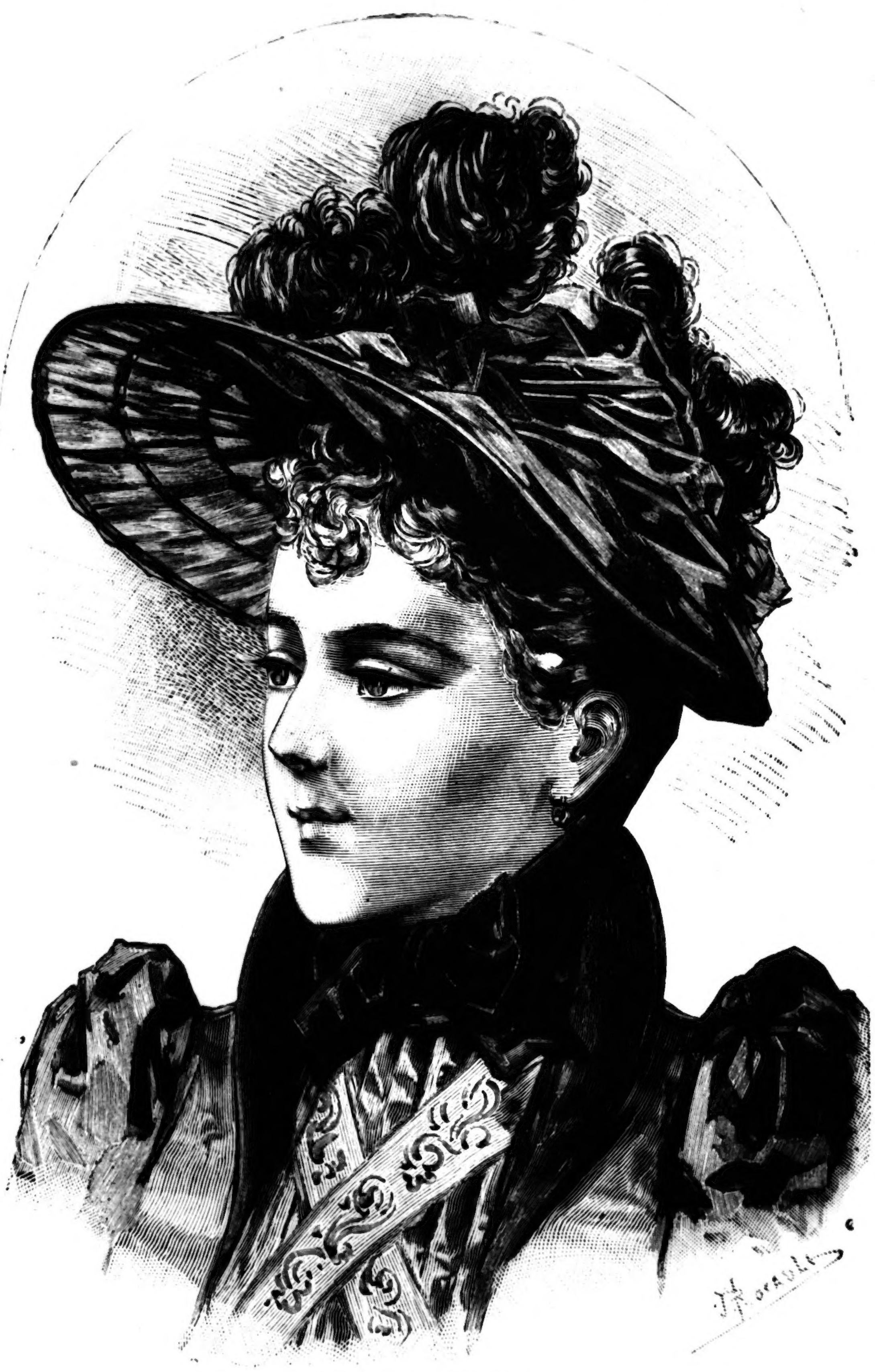
Are Women really Wild.

In a recently published nnmber of the *Nineteenth Century* Mrs. Lynn Linton has "let herself go" on the congenial subject of wild women, and let herself go with a vehemence that raises in the contemplative mind a momentary doubt as to whether the eminent authoress should not be included in the class which she so violently decries. For there be wild literary women as well as wild sportswomen, travelling women, mountaineering women, and golf-playing women. Putting this question aside, however, is not Mrs. Lynn Linton a little too hard upon her own sex? Is not denunciation becoming a habit with her? Does she not occasionally in these days tilt at shadows, and fight with spectres conjured up by her own exuberant and fertile imagination? She implies that the wild woman, the terrible virago whom she describes nursing her children with bloodstained hands, fresh from the taking of innocent animal life, is a power at the present time, the being who is most sought after, most worshipped, most lauded. She evidently sincerely believes that wild women swarm in society, fill country houses, cover the moors gun in hand, usurp the golf links, posture on the cricket-ground, and crowd the smoking-room. Is this the common experience? We emphatically think not. The question of how far women should partake in the sports and pastimes of men is doubtless forcing itself to the front with the question of whether they should be admitted to the learned professions, occupy the pulpit, and plead at the bar. And it is quite reasonable that this should be so. Everything that tends to widen the horizon of woman's life, so long as it does not render her hopelessly unfeminine, is surely to be desired, for it has been limited long enough. We have not much sympathy with women who smoke perpetually in the company of men, and who breed their own horses and enter personally into the supervision of unsavoury details connected with the stable and the stud. Nor do we advocate shooting as a very desirable sport for young girls. At the same time a woman may be a good shot, well able to hold her own with a man in a tramp over the moors, or a trudge through the turnip, and yet be refined and charming, delicate-minded and dainty. The Comtesse de Paris is no wild woman, yet, as all the world knows, she is a dead shot. As to Mrs. Lynn Linton's strictures directed against golf playing and cricket they are neither entirely sensible nor entirely true. Golf does not exercise a baleful influence over minds and morals, cricket does not necessarily tend to unsex the many maidenly girls who play it, and play it very well too, considering how short a time they have taken it up in earnest. A woman who scores half a century off her own bat, or performs the hat trick when she is put on to bowl, may yet find time to be an excellent mother, may yet be as much in her right place when pouring out the tea as when wielding the willow. Such sports as these do not invariably dishevel the mind as well as the hair, or blacken the heart as they certainly redden the complexion. Understand us. We do not wish girls to ape the manners of men, nor would we have them endeavour to share in all the pastimes of the sterner sex. Men are more strong-fibred, more coarse-natured than women, and women should recognise that this is so and accept the necessarily different conditions of their life. As matters are progressing at present they will soon be like the discontented man in the opera, and have "nothing whatever to grumble at." They should not try to go too far, they should not wish to do too much. When, however, such a diatribe as Mrs. Lynn Linton's is launched against them they have a right to feel hurt, they have a duty—to protest. Some wild women there are, creatures to be pitied not petted, beings to be avoided not admired. Let men adore them if they will—and we don't think they will—their own sex will rightly give them the coldest of cold shoulders. But wild women are not by any means so numerous as the *Nineteenth Century* denouncer appears to imagine. They are seldom to be met with; they do not permeate society; they are not looked up to by their sex. Mrs. Linton is almost as loud in her wail as the famous widows of Asher. We think few will echo her despair or imitate her indignation, ably as the one is worded and vigorously as the other is expressed.

Dress and Fashion in Paris.

ONE of the prettiest of the new shapes for bonnets is the shell-shape, with fluted pleats starting from the back and spreading out as they approach the front of the head. Very often the edge is bordered with fur or feathers in a dark shade or black, contrasting with the light-coloured felt or velvet of which the shell is composed.

This same shape is also carried out in velvet lined with light-coloured satin, and it is one of those convenient forms that, with a little alteration, a pinch up here, or a widening out there, can be made to suit almost any shape of head and face. In black velvet, with trimming of jet and feathers, and a pleating of fine black lace softening the rather hard edge of the brim, it makes a charming capote for the middle-aged, who are usually ignored by the inventors of new fashions.



Directoire Chapeau.

Chapeau of black drawn tulle, veiled with sprigged Chantilly net. Black feathers forming an aigrette in front, and similar plume at the back. Strings of black velvet.

The most fashionable trimming for small capotes and toques is at present a pair of small feather tips placed close together on one side of the toque, and bending over, one towards the front, and the other towards the back. These two feathers, called Marie-Josépha, after the two unfortunate deformed sisters who have been exhibited lately in Paris, take the place of the plume of three feather tips that has for so long a time graced the backs of our bonnets.

The prettiest models are still to be found amongst the hats, many of which are very charming and of quite modest dimensions. The Henri II. hat in black silk beaver, with its stiff, flat crown and straight brim, veiled with white lace, is a favourite with many young ladies; others prefer the soft shade thrown over the face by velvet, and remarkably pretty hats are made, in a somewhat similar shape, of this material in all colours. An exceptionally stylish hat of this description is made of green velvet in a pretty shade of willow; the narrow sailor brim is turned up against the crown at the back, and secured there with a little bow of ribbon velvet to match. The flat crown is draped with velvet studded with gold spangles, and the draped folds of plain velvet round the crown end on the left side, under a bow with long loops lying flat against the crown, and drawn in with a jewelled buckle. At the back there is a small drapery of the velvet on the crown, and a plume of three grey feather tips.

A hat of dark green velvet has a wide open brim, veiled with fine black lace; the crown is very small, and draped with velvet and lace. On the left side there is a group of very tall bows in dull purple satin ribbon, and in front of these two dark green wings. Like so many of the fashionable hats, this model has strings of green ribbon velvet, in this case starting from the back. Another stylish hat with straighter brim and very low crown is of rich brown velvet; the shape is entirely draped with the velvet, which is arranged in a pleated bouillonné in front. The strings are of black velvet, and a plume of black feathers ornaments the back.

Toques in bright-coloured velvet are very popular; a good model is in amber-coloured velvet, draped in folds on the crown, with narrow brim of black astrachan. The trimming is at the back, and consists of a bow of black velvet, and black feather pompon with yellow aigrette fastened with a diamond-headed pin.

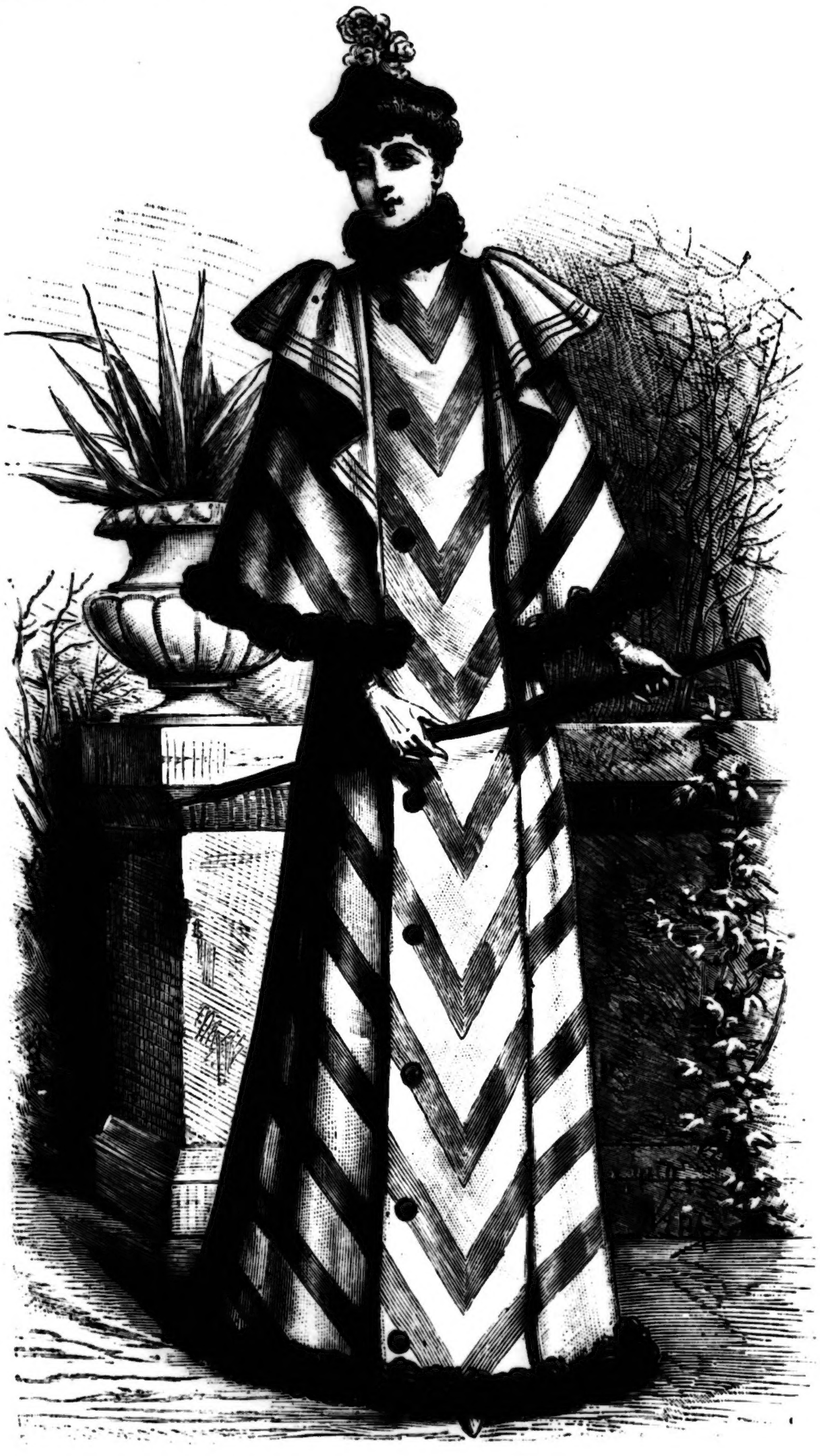
Very stylish mantles, for carriage wear only, are made of coloured velvet; these are generally in the universal cape shape with sleeves of a second material. One model has the back and front of green velvet, and the sleeves of pink and green broché silk; the collar and fronts are trimmed with sable. Another lovely model is of flame-coloured plush with long pleated sleeves, a rich fringe in gold and flame colour falls from the collar on to the chest, and a second row of the fringe forms a kind of band at the waist. A lovely boa of gold, red, and black feathers completes the mantle.

A great many cape mantles are made of velvet combined with broché cloth. Sometimes the sleeve part is of cloth; at other times it is of the velvet, the second material being employed for the back and front. The cloths are of beautifully soft quality with large vague patterns melting into the ground. Jet ornaments and embroideries and feather trimmings are lavishly used in ornamenting them, many of the mantles being trimmed round the edge with embroidery or passementerie, and a broad band of coq or ostrich feather bordering.

These same curled coq feathers are also very much used for trimming mantles and visites of black broché velvet on a coloured silk ground. One of these is in cape shape in front and of plain velvet underneath, with cape sleeves of the brocade. The back is in visite shape of the same length as the sleeve, and cut in a crenelated basque. The high collar is bordered with curled coq feathers falling in long boa ends in front.

Jackets of medium length, and redingotes slightly trained at the back, will be much worn. They are handsomely trimmed with braiding, passementerie, fringe, and fur; and there is a new style of *vêtement* with jacket fronts and visite back, which is finished off with Henri II. cape sleeves, mounted with a ruche over the shoulder, joined on the chest by a handsome cord brandenburg, and forming a kind of pointed bell sleeve at the back. The fronts of the jacket are richly braided, and the cape and jacket are bordered with fur.

For evening wear the most costly and magnificent cloaks will be the rage. They are usually made as long plain, circular cloaks, with a high collar; very simple as to shape, and owing their richness to the materials employed for them. Many of these cloaks are of green, heliotrope, dark blue or coppery-red velvet lined throughout with sable; others are of brocade with double fronts lined with white Thibet fur, which forms a wide border down the fronts. Dyed Thibet fur is employed in the same way for lining and trimming evening cloaks, and a great deal of mink is used for the same purpose, sable being far too costly a fur for most people to indulge in.



THE CAVENDISH MANTLE.

Elegant redingote, in striped light and dark grey cloth; double-breasted front, with V points down the centre, and a similar arrangement at the back, the front forming a wide pleat, fastened with large buttons down the right side. Short cape, showing the pleat in front, and open at the edge behind; a flounce of plain cloth, with stitched edges, falling in pleats over the shoulders and down the fronts. Coat sleeve. Feather collar and feather trimming round the cape and cloak. Marie Stuart toque in black velvet, with plume of white feathers. Quantity of material required, cloth 6 yards.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

Amongst the many styles in vogue for dresses the princess make is the one that seems most likely to grow in favour; the style is adopted for a number of elegant costumes in woollen and silken fabrics, made very plainly; and trimmed only on the skirt with a little fancy galon, with rouleautés of plush, or bands of marabout or fur. The bodices are, however, very much trimmed, and every description of corselet, yoke, bretelle, bertha, or châtelaine band is worn with a princess dress. Deep bead fringes are often used as basques, the point of the bodice showing between them like a waistcoat.

Sleeves are rather less high at the shoulder and not quite so much puffed at the top; any fulness there may be is drawn down in pleats to the elbow, and finished off there with a bow, a little lace, a band of fur, or a folded band of ribbon. Slashings and puffings let into the sleeve are also fashionable, as are the mitten and pointed sleeves of velvet drawn up over the sleeve of the dress material, which is seen in a puff quite at the shoulder, or sometimes extending as far down as the elbow.

The preference for plain styles is easily explained by the richness and large patterns of the new materials. Some of the most curious effects are those produced by chevron points woven in the material, which is usually either cloth or diagonal serge. The points are in a contrasting colour, and sometimes almost the length of the skirt. In other materials the points are smaller and more closely reversed; they seem to fit into each other like the sections of a Chinese puzzle. The materials woven in imitation of accordeon pleating, with fine silk stripes, and with the edge of each pleat raised a little above the ground, are very quaint, and some of these are bordered with a series of silk ribbon-like stripes apparently run through the pleats.

Of hairy woollens there is an endless variety, some of the most effective having a pattern of shaded diamond-shaped spots in two colours on a plain diagonal ground, or broad horizontal stripes in two shades of one colour, separated by narrower stripes in long, silky, black hairs, and divided off into long oval and round spots, a breadth of this material forming the front and sides of the skirt, the rest of the dress being made of plain material. Hairy vermicelli patterns are another freak of fashion; waved and zig-zag lines, and spots, squares, diamonds, and other figures, are all produced with these hairy effects in strange but beautiful combinations of colours.

Chiné patterns, darned in silk, broché patterns of small, delicate sprays of flowers, also in silk, broken lines and splashes forming checks, diagonal lines in heathery mixtures, and broché patterns in black and raised in relief on the surface, are all amongst the fashionable materials of the season, but still more beautiful than these are the lovely embroidered fabrics, chiefly very fine and silky cloths, which for taste and ingenuity surpass everything of the kind that has hitherto proved so fascinating.

Kid is largely used in these embroideries as an application on cloth or velvet; worked up with silk and tinsel in elaborate designs; the colours are charmingly contrasted, and chenille is introduced in the embroideries with excellent effect. Borders of crescent-shaped applications of velvet, in one colour, or in two colours alternating with each other, such as white and brown crescents on mauve cloth, are edged with a chenille fringe with network heading forming part of the material. Another style of embroidery is that in which the pattern is a kind of Renaissance guipure with portions of the texture cut away, and showing a band underneath in a lighter or darker shade, or in a different colour. The design is elaborately worked up with applications of kid and embroidery in chenille and tinsel. It is impossible to imagine anything more perfect in its way than the taste and execution of these embroidered materials.

Dinner dresses are occupying a good deal of the attention of our best couturières, and some very elegant models are being prepared. One of these is a trained princess dress of pinky mauve crêpon. The full bodice is open in heart shape at the neck, and drawn in at the waist by a deep corselet of pansy velvet laced at the back. Thick ruches of the crêpon ornament the edge of the skirt and the open neck, and the skirt is further ornamented with flattened bows of pansy velvet put on at intervals; the full elbow sleeves are drawn in with bands and bows of velvet.

A more elaborate dress is made with a skirt of ivory white damassé, and train of plain ivory-white velvet cut with the bodice in princess shape. In front is a kind of princess tunic of the velvet, draped a little on the left shoulder, and open on this side to show the underskirt of damassé. The tunic is caught up on the hip, to fall in a few easy coquillé folds that stop short of the edge of the underskirt, and is bordered with swansdown. The velvet elbow sleeves and low bodice are trimmed with swansdown to match, although an equally effective trimming for these would be a jewelled galon matching the jewelled waistband.

There are all kinds of materials of the nature of crêpe for ball toilettes: crêpon, crêpe de chine, crêpeline, crêpe gauze, are some of these, and mousseline de soie and embroidered gauzes will also be very much used. The designs in these last are very small, and the colours of the most delicate and tender description; the flowerets are scattered over the surface at wide intervals, and are sometimes in the same colour as the ground.

A lovely dress is in pale pink gauze, with an embroidered pattern of wheat-ears tied up with little pink flowers. Flowers, feathers, and Venetian guipure will be the favourite trimmings for these dresses.

COMTESSE DE B.

A Fireside Bookcase.

By Mrs. Talbot Coke.

THE rain beats against the windows, a wintry blast sweeps down the square, ruffling and devastating the poor plants on the balcony, and, considering it is still autumn, I feel inclined to add to the boast of "this Empire, on which the sun never sets," the words "and never *shines*." And yet, whatever may be the advantages of countries whose climates are not (as the vivacious Yankee said of our town) "made up out of samples," they all have one drawback—they lack the charm of our cheery fireside.

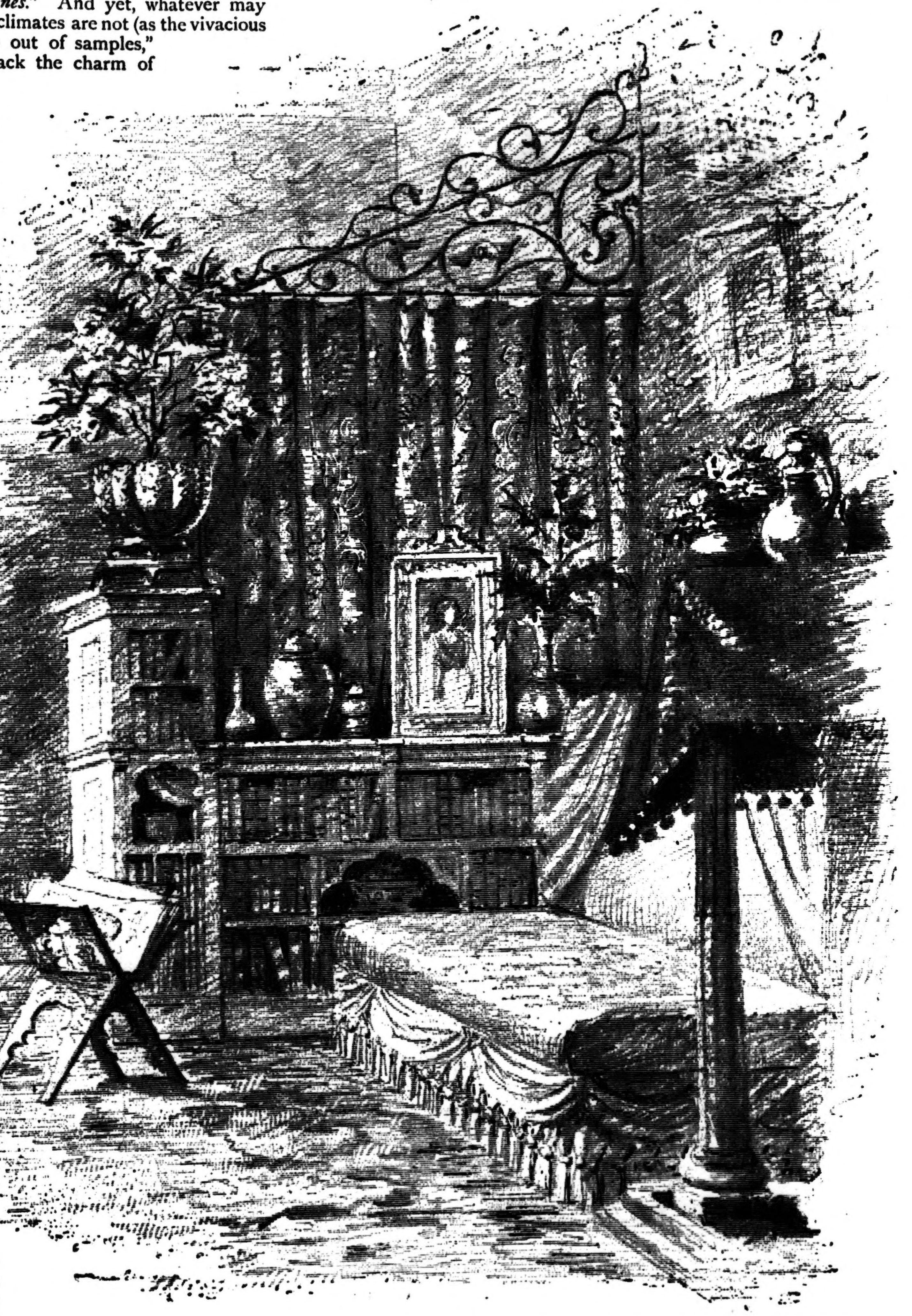
In this land of ours, even those who "find their warmest welcome at an inn"—what *odious* people they must be, by the way—have, at any rate if needed, the addition of a glowing hospitable-faced fire, so different to the slippery cold-looking, white-tiled stove of Germany, or the little "fuss about nothing" wood fire of France and Switzerland.

In fact, a good fire, be its surroundings ever so ugly, is a friend, its cheery crackle a companion, its glowing coals make pictures, and as one gazes, the wish for someone to talk to gradually dies away, and a contented reverie wraps one in its soothing arms. This being the case, what, then, should be the irresistible charms of one's "ain fireside." These charms I have tried to enhance by devising a fireside seat, book-case, screen, and lampstand combined—the latter to be graced by a spreading palm during the daytime.

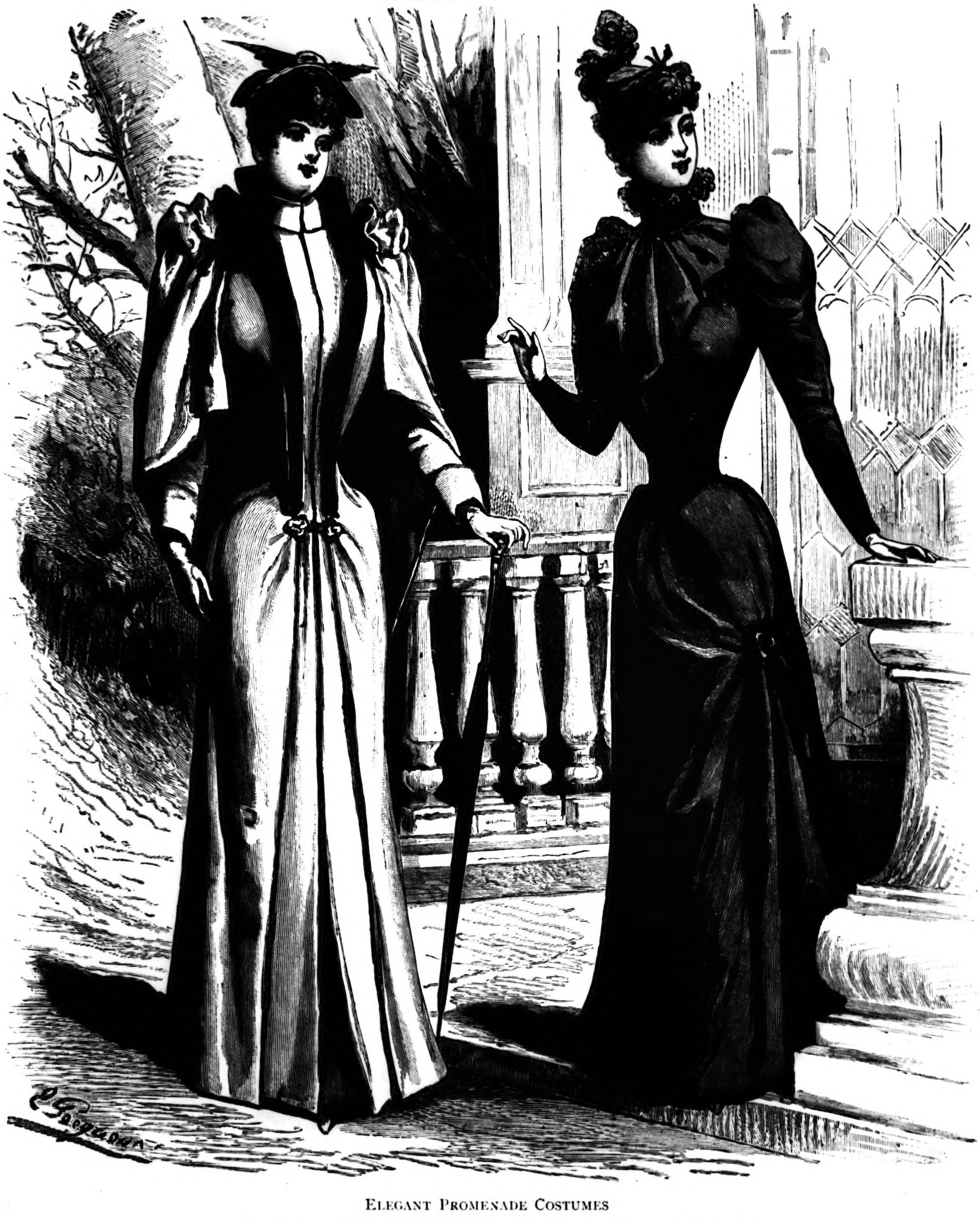
Here would I gather together all my favourite books, my specially loved treasures, and here would I sit and chat with the friend of my heart, this little nook would in short be my lodestar during the bitterly cold drive, or gusty, wet walk, which constitute, as a rule, the outdoor pleasures of an English winter.

One grudges the "foot off the floor space" either at the sides or ends, yet our books we must have, and a hanging bookcase suffices us not. Neither do the charming revolving square book tables—quite different to the horrible dumbwaiter-like cross-topped round ones of my youth—quite fill the want though most valuable as supplementary bookcases. In nine rooms out of ten nowadays, too, we hide the door with a tall screen jutting out from the wall. This, inasmuch as it must stand at a certain angle to be steady, takes up a good deal of floor space. It also involves—if it is to be of service in helping furnish the room—something to stand *against* it, a table or a small couch, for instance. Now my arrangement combines a divan bookcase, with nice broad top for the display of photographs, flowers etc., a tall lampstand, and the advantages of a screen, while covering up little more space—the divan always excepted—than the screen alone.

Another advantage will be found—to those not living in their own houses—that this "notion" need not necessarily be a fixture, but can be moved with the other furniture, when the "fatal day" comes and the vans and their myrmidons arrive at the door—a day, I believe, dreaded by most women, but fraught with wild excitement and dreams of "doing up another house" to an ill-regulated being like myself. To my old readers I need not apologise for the digression I make in saying I picture this room in my mind's eye as having soft, greeny-blue walls, a bold, yellow ceiling, and the paint *old* ivory (not the cold, bad white painters delight to call by that name, I mean the colour Mr. Aspinall, quite as mendaciously, calls "stone"); the bookcase is, of course, enamelled to match.



A scrolly wrought-iron rod, fixed close against the door it helps to screen, holds a curtain of a bold patterned, shimmering, coppery fabric, with background, as it were, of gold thread. Against it stands out a vivid yellow pot, a blue brocade photograph frame, and other knick-knacks. Soft blue, Indian-red, bronze, and a tawny gold all strive for mastery in the Oriental looking pile carpet. The seat is covered with golden brown frisé velvet, and the side festooned with silk of the same shade. An Eastern Koran stand holds all the best "weeklies," (I wonder what we should say if a Turk kept his frivolities on a lectern !) and altogether I feel the imaginary room to be one most of us could feel at home in ; such a welcome lies in harmonious colour.



Elegant Promenade Costumes

For Prices of Paper Models and Flat Patterns see end of Descriptions.

The mantelpiece has one of my time-honoured "slip" covers of bold patterned gold velveteen, edged with ball fringe and lined with tawny silk. The room whence it was drawn had originally one of those flat *meagre* grey marble mantelpieces, with a very narrow shelf, and finding in the lumber room two carved Corinthian bed-posts I had a larger tiled hearth laid, holes drilled in it, the columns fixed with a strong iron "pin," and a *very* broad wooden mantelshelf added, and the whole thing painted rich cream and gold, like the rest of the room, the result amply repaying the trouble and trifling expense.

In a little establishment, with a hard-worked parlour maid, curtained nook in the pedestal might be used to conceal a coal-box if desired. Another use is to store scrap-books and albums and keep them from the dust.

Space warns me to pull up, with a wish that my "notion" may commend itself to the many women who, in spite of new crazes, new ambitions, new cravings, believe, even as I do, that, " east or west, home is best."

Spinnings in Town.

"Rich gifts was poor when givers prove unkind."—Hamlet—*Shakespeare*

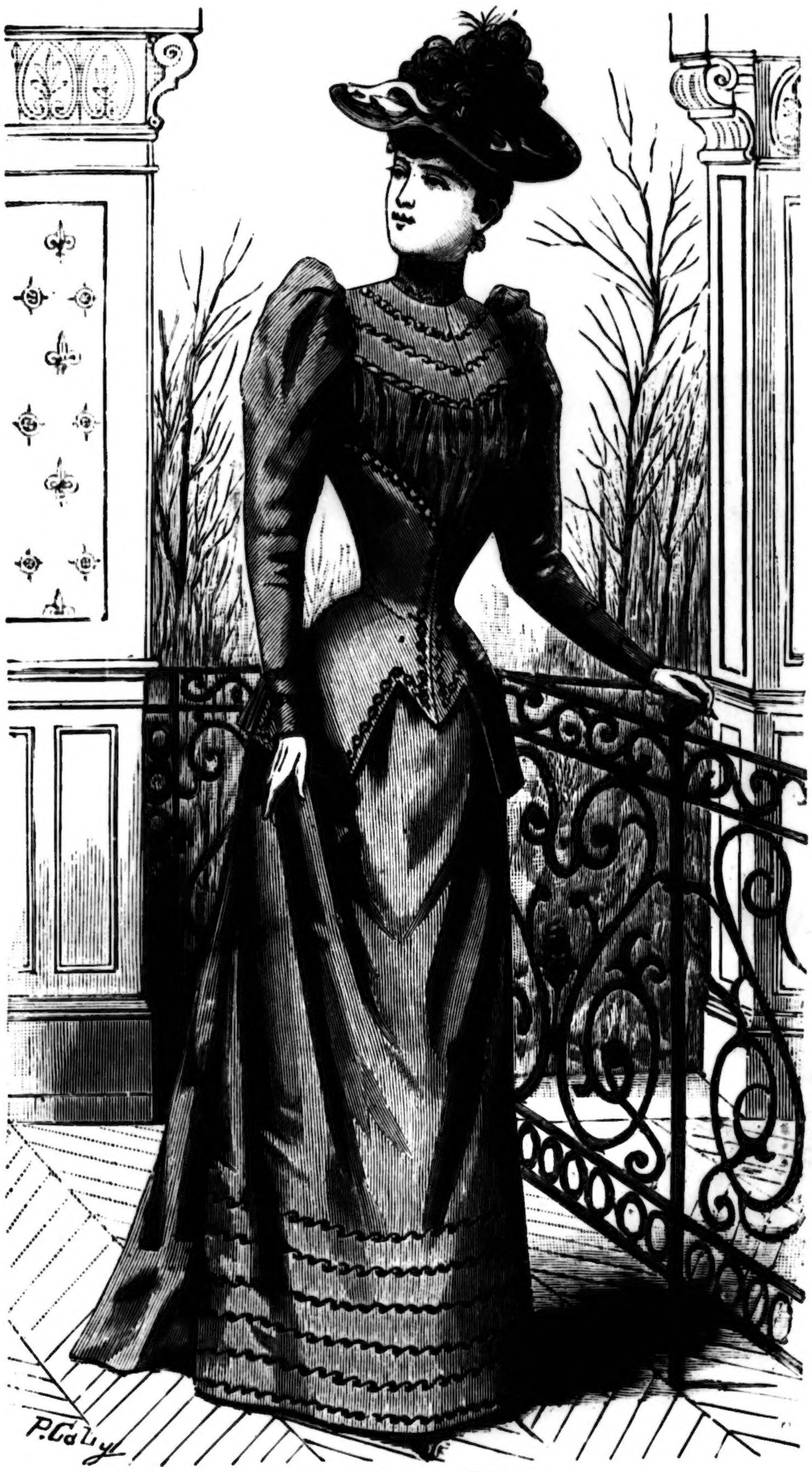
WHAT to give, how to give, and when to give, are the three great questions that are always in our minds at this season, and with good reason, for the choice of the gift and the manner and time of its presentation make all the difference in its value; it may be ever so costly, but if carelessly chosen, and offered in a perfunctory sort of way, as if it were a disagreeable duty to be performed, rather than a pleasure to be made the most of, the offering is worthless, possibly even a mortification instead of a delight. We cannot always ascertain the precise wishes of our friends, but a little observation, and a little knowledge of their tastes, will often help us to make a suitable choice.

In the novelties heaped around me, ready for introduction to my readers, there are many things that will make capital Christmas presents, and first and foremost there are the new gloves of the London Glove Company, always acceptable and satisfactory, either to give to one's friends, or to present to oneself.

With a clear remembrance of the cold weather of last winter, and the possibility of a repetition of all its most disagreeable features before us, it is well to be provided in time with warm gloves, and I find two excellent makes of warmly-lined kid gloves with fur tops, or a substitute for fur. These are, in the first place, some kid gloves made in black and brown shades, fastened with two clasps and finished off with opossum fur tops; the lining is of the softest white wool, the cut and stitching are all one could wish for, and the price is 4s. 11d. per pair. A different make of glove at a lower price is in brown kid, and has elastic at the wrists and tops of beaverette; the lining is of striped fancy wool, and the price 3s. 3d. per pair; these are also most comfortable and nice-looking gloves for walking and driving, especially when one does not want to be encumbered with a muff.

The Ne Plus Ultra Chevrette gloves, at 2s. 8d. per pair, are remarkably cheap and satisfactory; they are made in black, brown, and tan shades with braid points, and are in four-button length; the same make is supplied in six-button length at 3s. per pair, and the gloves are made of the best quality, and are well cut and stitched.

A delightful glove for more dressy occasions is made of the best Meissonier French kid, at 3s. per pair, in four-button length. These may be had in tans, beavers, drabs, and other colours, in two, four, and six-button length, and are exceedingly fine, soft, and elastic. Altogether, they are charming gloves, and clothe the hands in the most becoming way, thanks to their elegant cut and the softness and pliability of the kid.



THE SUTHERLAND COSTUME.

Dress of wall-grey cloth, the skirt gored at the back and ornamented in front with six rows of black silk embroidery. Bodice with deep basques and corselet top, with a puffing of grey silk between the corselet and yoke. The back plain, with pleated basque. Embroidery on the collar, yoke, bodice, and sleeves. Black velvet hat trimmed with cream velvet and black feathers. Quantity of material required—cloth, 7 yards.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

For evening wear, the Cinderella gloves in white, cream, lavender, pink, and tan shades, in suède kid are in great request. These may be had in six-button length, at 2s. 3d. per pair. Longer gloves, ranging from eight to twenty-button length, are in mousquetaire shape; they are remarkably cheap, costing from 2s 6d. to 3s. 11d. per pair, and are soft, fine, and elastic. Better qualities are made at higher prices, but those who object to giving a high price for such perishable articles as light gloves will find the Cinderella gloves extremely useful and economical.

The silk gloves of the London Glove Company are well known to be quite unique as to variety of colour and make, and low prices; nowhere else can silk gloves be obtained on such reasonable terms, or in anything approaching the same range of colours, but the most wonderful of these gloves are those of Milanese silk, but of English make, costing only 1s. 10d. per pair, in twenty button length, or 1s. in eight button length. They can be had in black, white, and all colours, and are of very fine texture, with almost invisible seams.

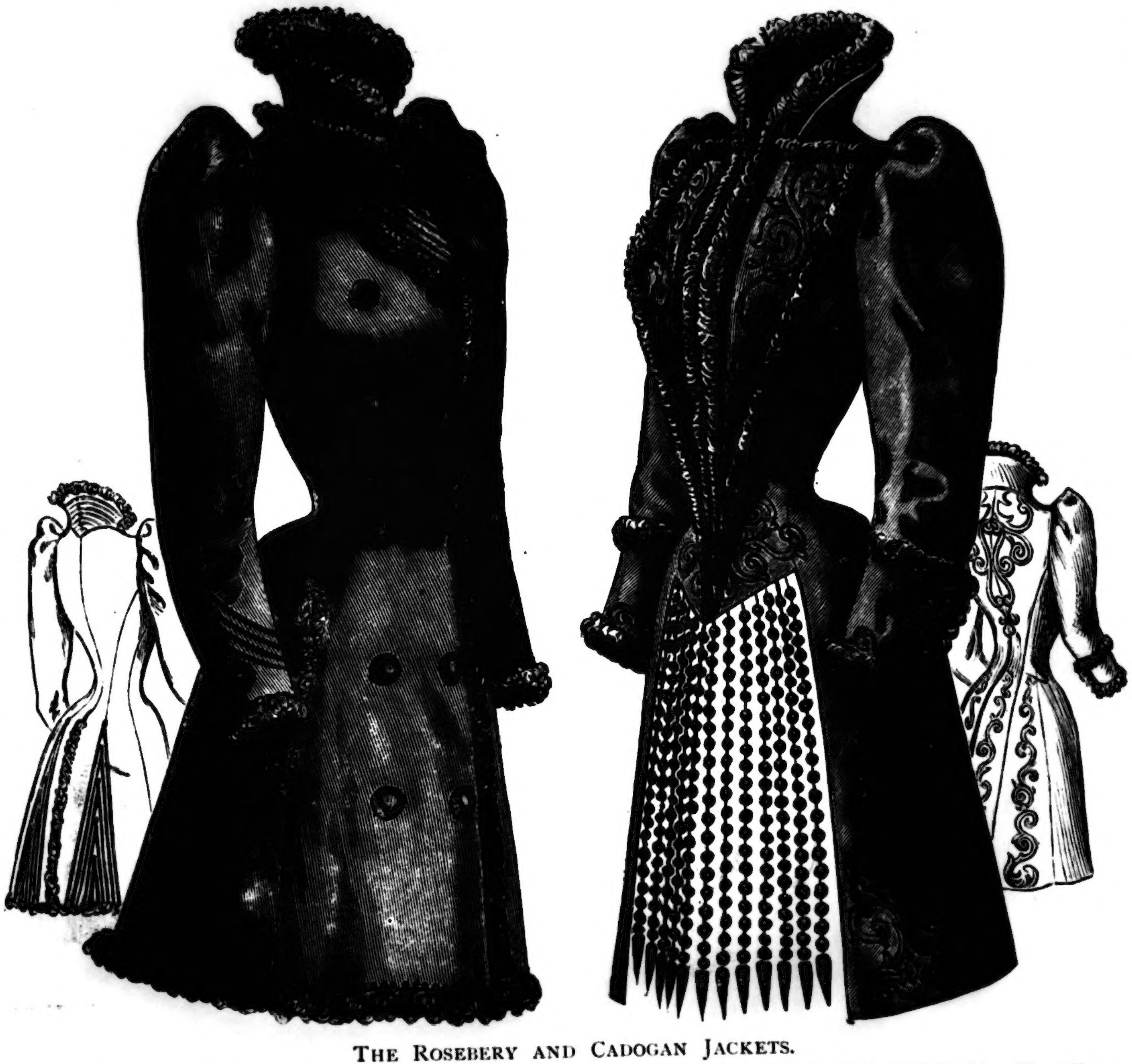
These gloves are all for ladies, and form only a very small portion of the useful specialities of this house, which include many kinds of riding and driving gloves, besides gloves of every description for gentlemen and children. An address that should certainly not be forgotten at this season is that of the London Glove Company, 45A, Cheapside, for their gloves appeal to all and are as cheap as they are indispensable.

There is of course nothing more injurious to the skin than bad soap, a compound of impure fats and excess of alkali; the wonder is that the fact being so generally acknowledged people do not take more pains to secure good soap, which it is really not difficult to do. For instance, the Lanoline Soap is excellent in every way and perfectly easy to procure. Lanoline Toilet Soap is composed chiefly of the purified fat of sheep's wool, and this being identical with the natural fat of the skin is easily absorbed by it, and keeps the skin in its natural smooth condition by replacing the fat lost in the process of washing. The Lanoline Toilet Soap is remarkably pleasant to use, and, with cold weather at hand, the other Lanoline preparations, the Cold Cream, and the Toilet Lanoline for the hands, will be found invaluable. There need be no suffering from chapped hands, and cheeks scarified by north winds, if these preparations are made good use of; they are admirably adapted for the prevention and cure of the disagreeable and painful effects of cold weather and hard water.

Some capital patterns of cheap winter dress materials are sent to me by Messrs. Hamilton and Co., Cloth Manufacturers, of Leeds, who supply their fabrics direct to the public at mill prices; the cloths are manufactured, dyed, waterproofed and finished at Messrs. Hamilton's own works and under their supervision, and are of differen kinds. The cheapest are the Amazon Meltons at 8s. the dress length of 8 yards; these are made in twelve different colours, and are very useful and strong dress materials. The Superfine Twills, also in twelve colourings, are a little more expensive—11s. 4d. the dress length; the colours are pure and in very good taste, and offer a considerable selection of tints, and they are fast; the twills are very useful cloths. The Chamois Cheviots, in black, greys, dark blue and brown are admirable materials for rough wear, at 9s. 4d. the dress length, and the Estamene Serges, at 12s. per dress length, are equally good and rather similar in colour and appearance; it would be very difficult, I should imagine, to wear out either of these fabrics, which appear to be particularly strong and well woven. For ordinary wear, especially in bad weather, these waterproofed cloths are undoubtedly capital bargains, and they are exactly suited for the plain gored skirts and jacket bodices now so universally worn by old and young. Pattern cards are sent post free on application to Messrs. Hamilton and Co., Leeds.

To make the Christmas holidays a success, it is above all necessary to see that the house is well supplied with every requisite for the household machinery, and with as many as may be of the delicacies that our boys and girls—our boys especially—look upon as one of the great delights of home.

Amongst the requisites Sunlight Soap takes high rank; where my own household would be without it I am afraid to think, for no matter what process of cleaning is going on, there is always a demand for Sunlight Soap. The dog is washed with it one day, the birdcage is cleaned out the next; kitchen utensils and fine laces, dusters and china ornaments, everything, in fact, from the kitchen to the garret, owes its cleanliness to the same means, and no one has discovered yet the thing that Sunlight Soap will not clean. I put great confidence in the soap, but it is confidence based on experience, not a mere blind faith. Sunlight Soap was a valuable invention, and has lightened work to an enormous extent. One of its minor properties is that it is not destructive to the écru shade of laces. My écru laces can be washed repeatedly in Sunlight Soap, and lose very little of their original tint; other soaps turn them white the first washing. I must confess, however, that I wash the laces myself, and am careful with them. Still, the point is worth noting.



THE ROSEBERY AND CADOGAN JACKETS.

Fig. 1. Double-breasted jacket of black cloth, with turned back revers braided with plain black braid. The collar, sleeves, and side seams of the back braided in chevron points to match. Trimming of astrachan fur and large buttons.

Fig. 2. Jacket of fawn cloth richly braided on the basques, revers, and back; the revers, collar, and cuffs bordered with curled coq feathers. The basque open in front to show a fringe basque in passementerie.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

Now for the delicacies: One of these is Brown and Polson's corn flour, and I refer to it especially because I find that children as a rule enjoy it very much, and because it is eminently good for them, and can be taken and relished in the shape of cold mould with jam at any time. It is quite a mistake to imagine that the corn flour can only be served in one way; it is susceptible of various ways of treatment, and is quite worth experimenting with. It serves the purpose of being a vehicle for the consumption of a good deal of milk, and must therefore be wholesome, and it makes, in one form or another, a pleasant change from the constantly recurring rice and tapioca puddings of the nursery dinner table. Even young children benefit most by the food they relish, provided it is not absolutely unwholesome, and their tastes might sometimes be consulted with advantage; in any case, very nice puddings and moulds can be made of Brown and Polson's corn flour, by those who know how to set to work about it.

The next delicacy I wish to mention is of a more substantial kind, to wit, the delicious boned hams of Messrs. Edward Tuke and Co., of Bradford, Yorkshire. These hams usually weigh about 16lbs., and are sold at 10d. per pound, but half hams at 10½d. per pound are also sent. The firm supplies all kinds of selected hams, smoked or unsmoked, and exceptionally fine old York hams at 11d. per pound uncooked, or carefully boiled and skinned at 1s. 2d. per pound. These hams weigh about 20lbs., and housekeepers who wish to give their families something really luxurious for breakfast need not fear the weight; the hams may be warranted not to outlast their welcome. The boned hams are especially economical, there being no waste.

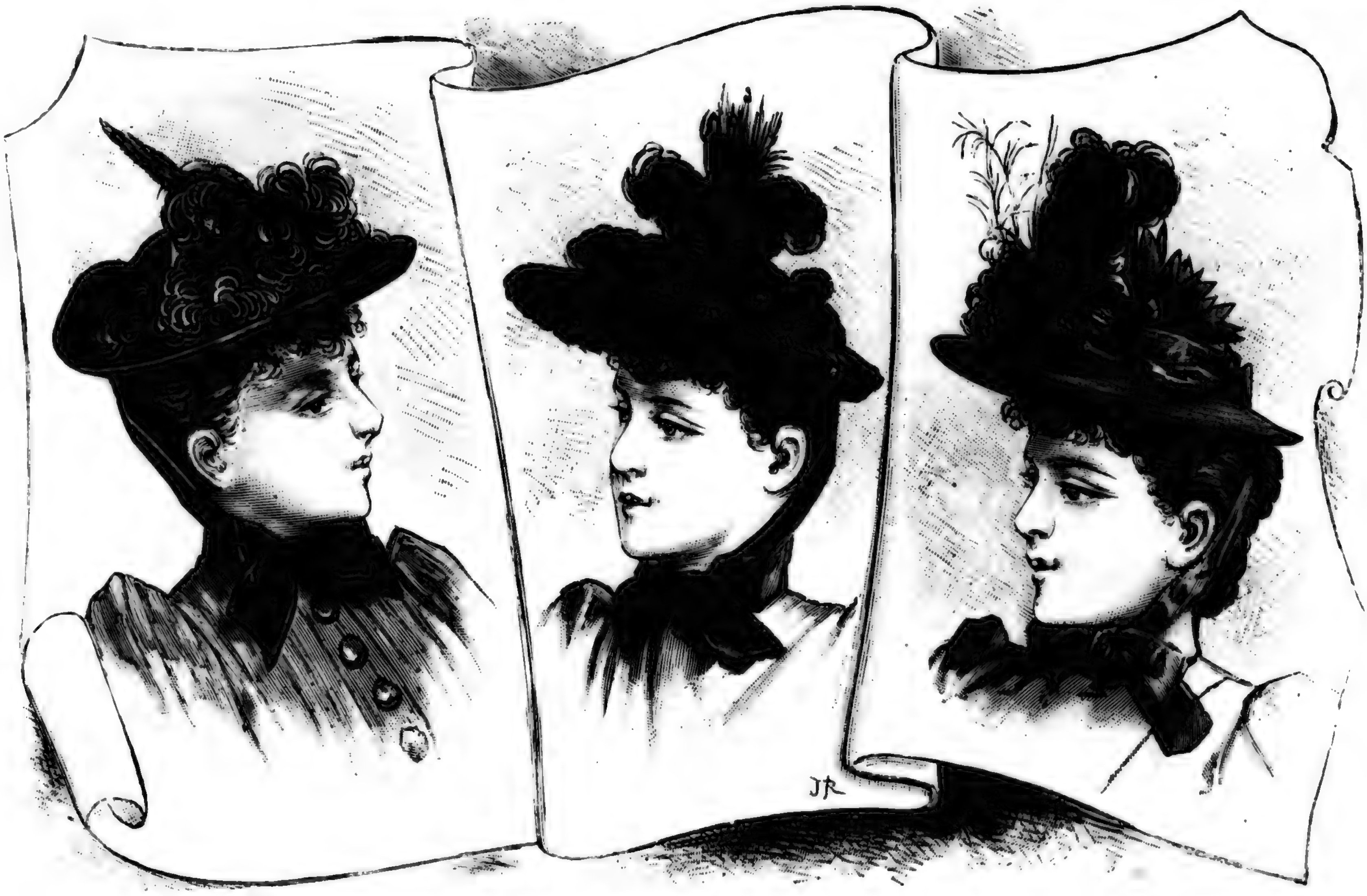
Messrs. Tuke and Co. have also opened a very pretty Japanese tea-room in Bradford, for the convenience of ladies shopping in the neighbourhood, and have secured some especially good blends of tea, of which they have arranged to send by parcels post sample packets of 1 lb., at an extra charge of twopence to partly defray the postage. There is a useful tea at 1s. 2d. and another of better quality at 1s. 8d. per pound. A fine blended tea costs 1s. 10d. per pound; finest Ceylon tea costs 2s. 2d., and a very fine tea 2s. 6d. per pound. These prices do not include postage. The teas can also be had in 5 lb. and in 20 lb. tins at a reduced price. With good tea, or coffee, and a first-rate Yorkshire ham, the firm is doing its best to provide us with an appetising breakfast.

A remarkable specimen of a cheap dress fabric is the Million Costume Tweed, supplied by Mr. G. H. Gouldthorpe, of the Warehouse, Shepley, near Huddersfield. The cloth has the diagonal or twill effect which is always indicative of extreme durability. It has a softness that is often wanting in cheap fabrics, is well woven and dyed in a capital range of dark colours. The cloths make up wonderfully well, and have the appearance of being worth far more than the very moderate sum they cost, which is 7s. 6d. per dress length. They offer a splendid opportunity for combining economy with generosity; anyone would be delighted to accept a dress length of the well-woven, ladylike and stylish Million Costume tweed, and no one would dream, or believe it if told, that this handsome present cost no more than 7s. 6d.

Now is the time when work that can be taken up at odd moments, and pursued in the comfortable ease of a low chair by the side of the fire, is most prized, and for such a purpose as this nothing can compare with the knitting of Smyrna rugs, the thickest, warmest, and handsomest floor coverings that could be wished for. Many of my readers, I know, have started this work at my instigation, and continued it for the pleasure of doing it and for the sake of the splendid results obtained, but many have not yet attempted it, and to any of these who are good plain knitters I strongly recommend the work. There are no bewildering numbers to remember, no intricate directions to follow, nothing but a coloured pattern, very like that of an ordinary Berlin wool pattern, to consult now and then. The instructions are so simple and clear that they may be dispensed with after the first few rows have been knitted, and the work may be laid aside at any moment without that dreadful fear of losing one's place that is the bane of fancy knitting.

Mr. Paul Schulze, the originator of the knitted Smyrna Rugs, has added a number of new patterns in Oriental designs and colourings to those that first appeared; many of these are remarkably handsome, and in all, the few colours used are combined with such taste and skill that very beautiful effects are produced. At the side of each design the colours required to work it are printed separately, with numbers corresponding with the same shades on the colour cards, and the ground of the design is divided off on the margin at every tenth stitch to facilitate the work.

The rugs are knitted in strips, which are convenient to hold while the work is in progress and easy to join; and nothing in the way of woven carpets or rugs can approach these for depth and velvety softness of pile; the joins are lost in the thick, close pile, and the edges of the design, which look so harsh in the printed pattern, are softened off, the colours melting into each other, and all hard lines being entirely obliterated. Long steel pins, Smyrna cotton and Smyrna wools, together with a design and a copy of the instructions, are all that are needed to produce a rug of the most artistic and luxurious description; but to achieve perfect success it is absolutely necessary that the cotton and the wools—these last especially—should be genuine. The cotton used is soft and unbleached, very strong, and specially prepared for the work, and not at all unpleasant to manipulate. The wools are a special make as to quality, and are dyed in certain Oriental colourings, agreeing with the designs. The slightest variation in shade from the original is enough to spoil the whole harmonious effect of the rug, and every precaution should therefore be taken to procure Mr. Paul Schulze's Smyrna wools, which may be recognised by the label with the inventor's trade mark, a bear's claw holding an axe, attached to each skein, and the Words "Oriental Smyrna Wool." Nearly all Berlin wool shops keep the materials, there being no others that answer the purpose equally well, although there are many imitations of the wools; but where they are not to be found it is easy to request the retail dealer to send to Messrs. Faudel, Phillips and Sons, who are the wholesale agents for all the materials, including the specimen boxes of the work, containing knitting pins, cotton, wool cut in lengths, a gauge for cutting the wool, a portion of a knitted rug, showing the effect of the work, and instructions, and for the book of designs, of which there are a great many, some very simple and others more complicated. Rugs and carpets can be made of any size: it is simply a question of the length and number of strips to be knitted, and their wear is endless.



WINTER HATS FOR YOUNG LADIES.

Fig. 1. Beige felt hat trimmed with green velvet and shaded beige and brown feathers. Brown velvet strings.
Fig. 2. Cloth hat, the brim lined with velvet and bordered with feathers. Plume of feathers on the crown with aigrette in the centre. Velvet strings.
Fig. 3. Grey beaver hat, the brim lined with velvet. Trimming of folds and ends of satin ribbon in pink and brown, and plume of brown feathers.

Mr. Williamson, of 91, Edgware Road, has this season a most delightful assortment of his Cosy Cotton Flannels in white and colours; these materials are specialities of Mr. Williamson's and are altogether different from and superior to the ordinary cotton flannels, useful enough in their way but not for a moment to be compared with the Cosy Cotton Flannels, which have a silky, downy surface peculiar to these materials.

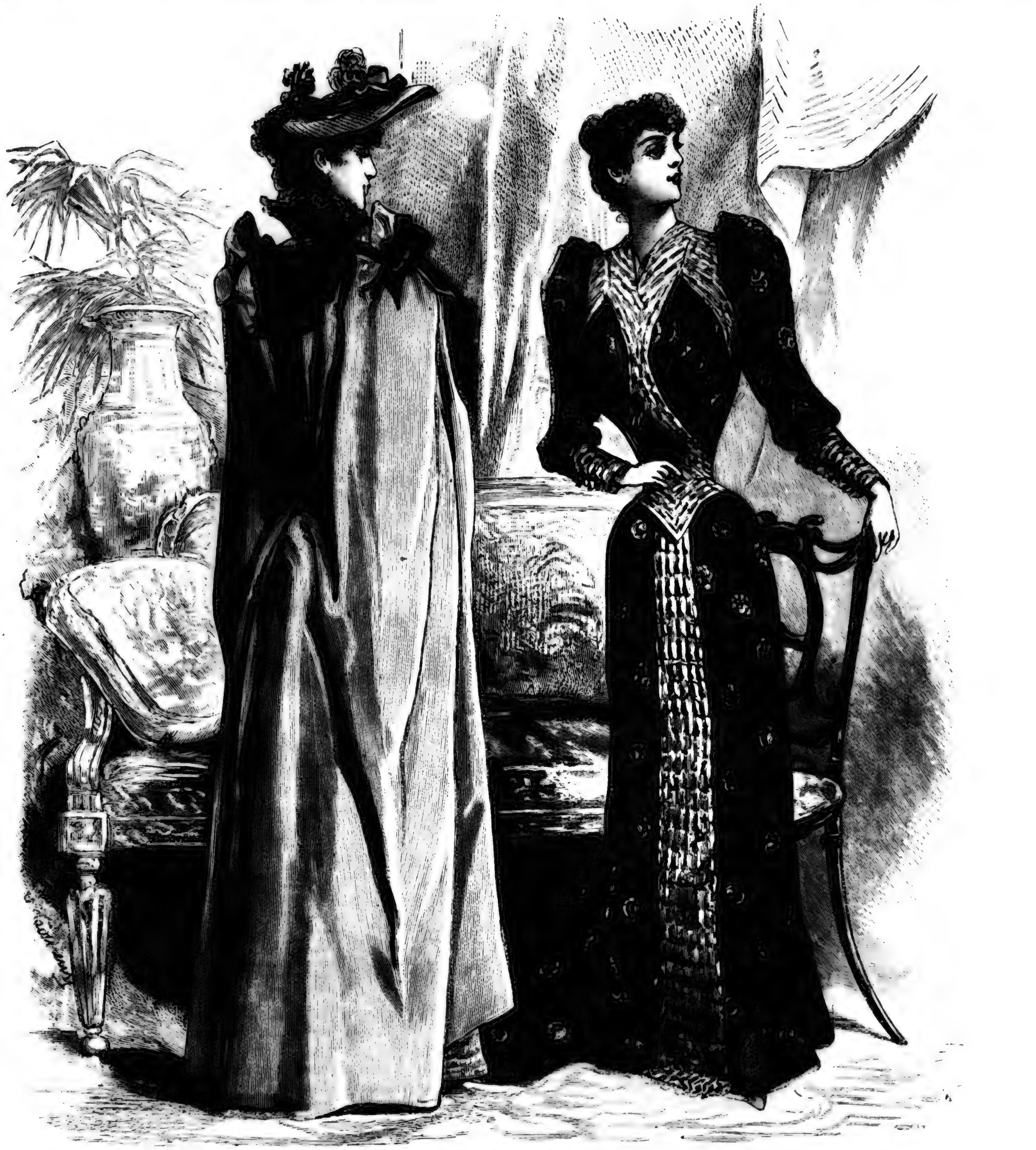
The self-coloured Cosy Cotton Flannels make admirable dressing-gowns and jackets; all the colours—and there is a great variety of them, both light and dark—wash well with care, and the material, 28 inches wide, and costing only 7¾d. per yard, is unshrinkable. They were formerly made in Germany, but the present patterns are of English manufacture, a fact which should add to our pleasure in wearing them. An extra strong and heavy make, very useful for charitable purposes, costs only 6¾d. per yard, 29 inches wide. It is in plain colours and in pretty patterns of stripes and checks, and may be used for petticoats, men's shirts, children's night-dresses, etc., and will be found to wear and wash remarkably well. It is far more durable than the common flannel, so often used for charitable work, and is quite as warm.

For ladies' underclothing there is a fine variety of the Cosy Cotton Flannel made in pink and in blue, at 10½d. per yard, 36 inches wide; and to trim the garments, there are bands of the same material embroidered in pretty patterns with white flax thread. This make is also supplied in white and in cream, and can only be obtained with its embroidered trimmings from Mr. Williamson. The material is charming in appearance and most comfortable in wear, and the embroidery is worthy of it; the edging costs 4½d. per yard.

Cream Cosy Cotton Flannels for nursery and general use, cost from 6d. to 9½d. per yard, depending on the width, which varies from 22 to 36 inches. A novelty this season is the sheeting made of the same delightfully warm fabric. For young children, elderly people, and invalids, these Cosy Cotton Sheetings will be a perfect boon; they are sold by the yard at 1s. 9d., 72 inches wide, and 2s. 3d per yard, 90 inches wide, or in ready-hemmed sheets at 10s. 11d. and 13s. 11d. per pair. The sheeting can only be obtained from Mr. Williamson, and it is only recently that machines have been perfected capable of raising the soft fluffy surface, that is the charm of the material, in so great a width as 90 inches. The smaller sheets measure 2 yards wide by 3 yards long, the larger ones are 2½ yards wide and 3 yards long.

A very useful material for children's pinafores, cooking aprons, soiled linen bags, and a host of other purposes, is an unbleached Irish linen, checked or striped with colour; it is 32 inches wide and costs but 6¾d. per yard, and is very strong and neat-looking. The pattern is formed of hair lines in red, blue, brown, or white, two or three colours being sometimes blended together, and the aprons and pinafores may be trimmed with bands of plain linen, embroidered with colour to match the pattern. The embroidery is not expensive; it costs only 4½d. per yard, and I think any of my readers who see these patterns will agree with me that in introducing them Mr. Williamson has rendered housekeepers a great service.

Variety of colour and good texture are the characteristics of the cheap dress cloths supplied by Messrs. H. Firth and Co., cloth merchants, of 18, Seamer Street, Armley, Leeds. These capital fabrics cost only 9s. per dress length of six yards, 50 inches wide, and offer a range of colours far larger than is usual in this class of fabric. The seven distinct shades of green are all excellent, and the cloth shows to great advantage in this colour and in the dark blues and wine-reds. Browns, fawns, and greys are also well represented in light and dark shades, and the cloths are so well dyed and woven



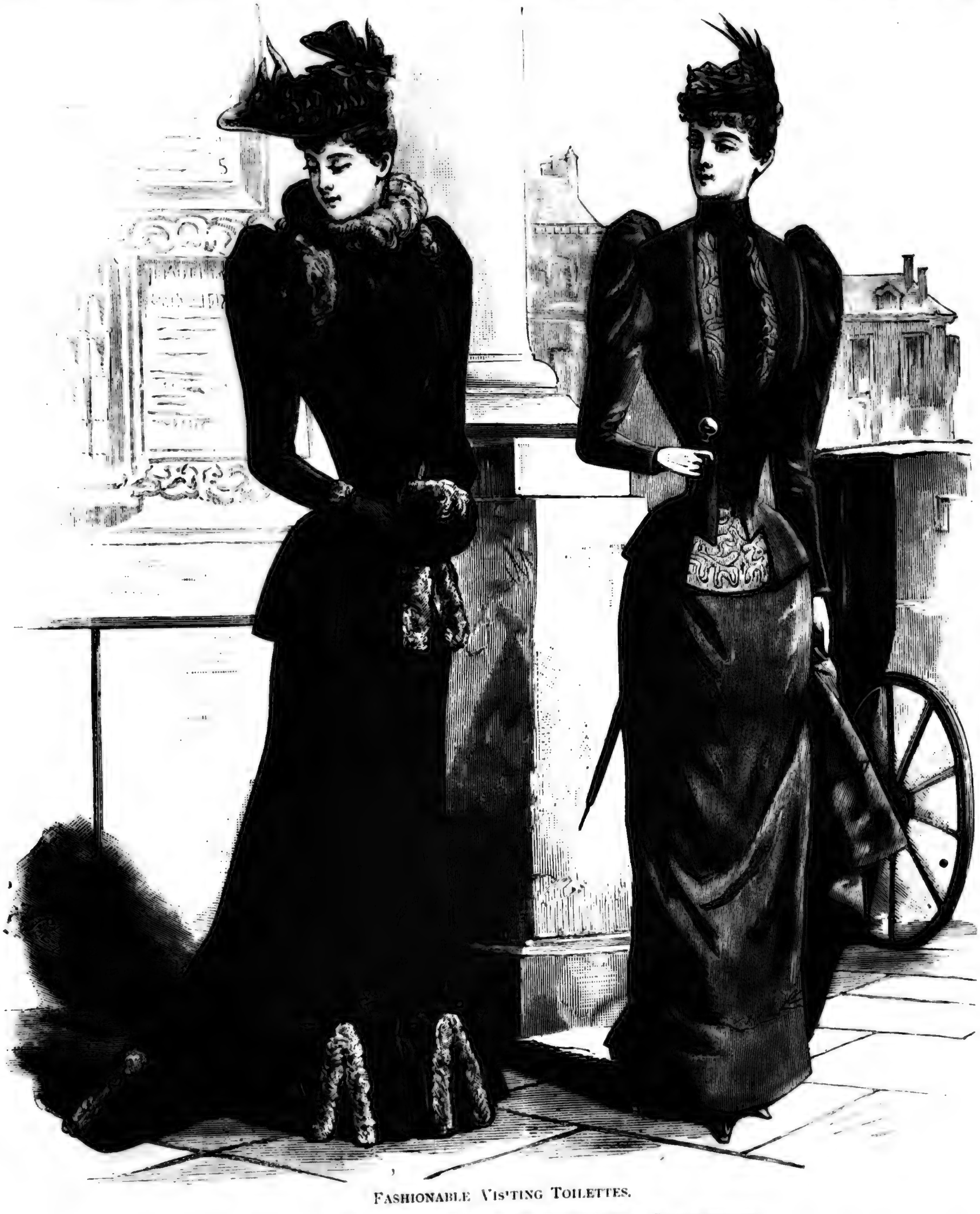
Visiting and Reception Dresses.

For Prices of Paper Models and Flat Patterns, see end of Descriptions.

that they make very practical and ladylike costumes, which will be as durable as they are neat and pleasing in appearance. Many a girl with a small dress allowance will, I hope, have reason to rejoice at receiving one of these useful dress lengths as a Christmas present.

A novelty that has appeared just in time for the Christmas holidays, when home amusements are most in demand, is the Decco Paper, for the ornamentation of all kinds of fancy articles such as boxes, picture-frames, flower-pot covers, tidies, and a host of the small trifles that boys and girls take delight in making for presentation to friends, or for the decoration of Christmas-trees and the filling of bran-pies. The paper is splashed and flecked with gold, silver, and metallic colours on a light or dark ground; there is no attempt to form a pattern, although variety in design is to a certain extent possible by making the splashings large or small. The colours are combined in all kinds of ways, and the effect is bright and glittering. The paper is laid flat on the cardboard objects to be decorated, and there is no trouble of joining patterns. The Decco paper is supplied by the Decco Company, 19, Pendennis Street, Liverpool, in sheets at 9d. per sheet, 9 inches square, or 6d. per sheet 6 inches square. The peacocked, or varied paper, costs 1d. more per sheet.

Another style of decoration is produced by the same paper laid over an embossed surface, for this purpose plain metallic papers are chiefly used in every possible colour, including gold, silver, copper, blue, green, red, mauve, etc. The Decco Company also supplies ready-made articles in wood, metal, cardboard, etc., decorated with any of their papers, or they will undertake to decorate any articles sent to them, or make them to any design and shape required. Glove boxes are a speciality of the firm, and cost 2s. 6d. each, an initial can be printed on the lid at an additional charge of 6d.

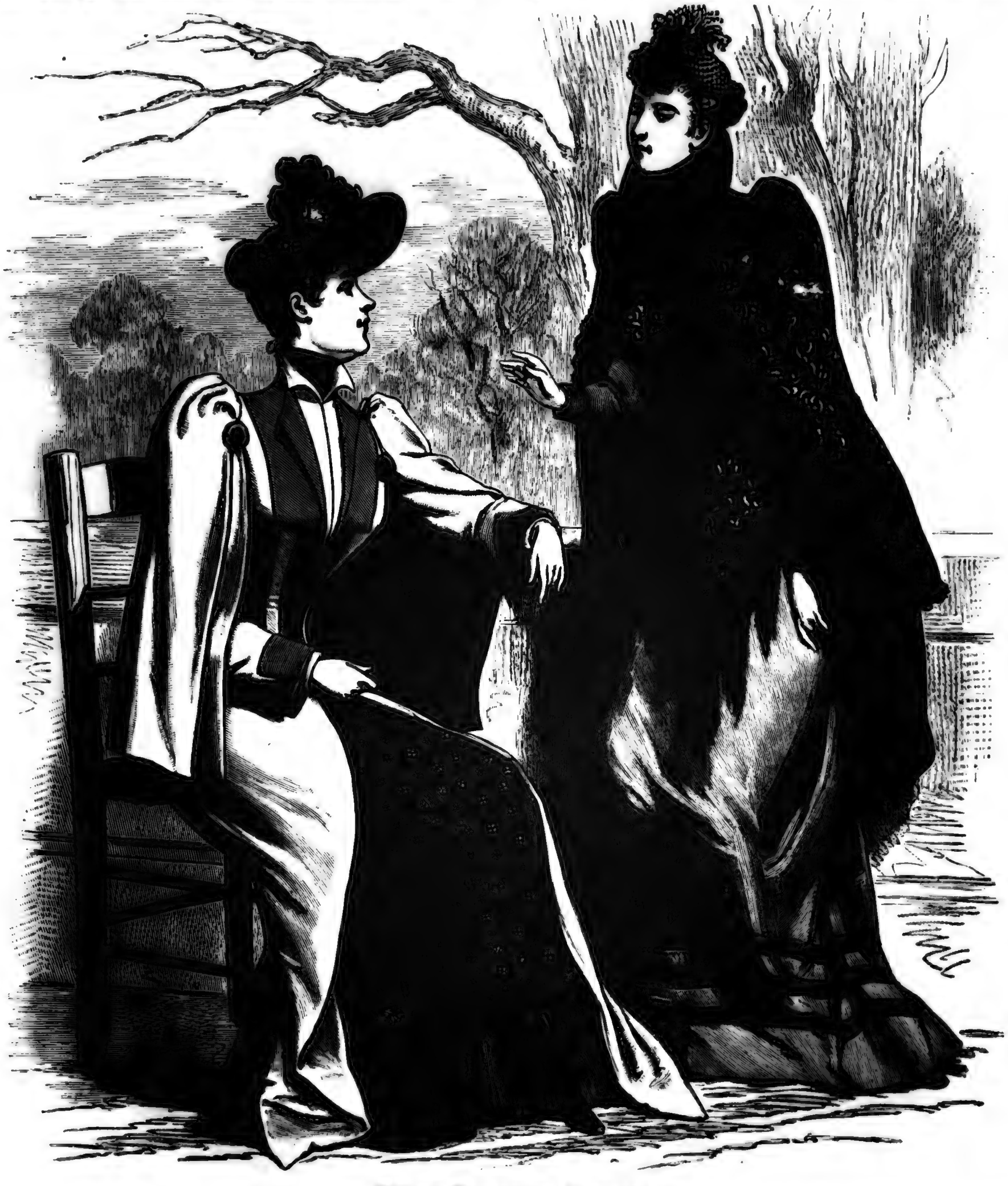


FASHIONABLE VISITING TOILETTES.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

If there is one material more than another that it is the height of economy to buy of the very best quality, it is flannel, and I have met with no flannels that for quality, durability, and refinement of pattern and colouring can surpass the unshrinkable flannels of Messrs. Barker and Moody. This property of being unshrinkable would alone render them invaluable for all purposes, but for under wear especially, and when to this are added the charms of a delicate texture that cannot affect the most sensitive skin, and the refinements of tasteful colours and patterns, we must admit that these flannels well deserve the high reputation they have obtained.

There is considerable variety of make in the white flannels, in the coloured flannels there is an immense variety of patterns produced by the skilful arrangement of a few fast colours. There are charming effects in plain, shaded, and parti-coloured stripes,and in checks in the quality A flannels; quality B flannels have large effective check patterns in two or three colours. The quality C flannels are rather finer, and some of these are remarkably novel and pretty, the same arrangements of three or four well-blended colours being used to form patterns of stripes or checks. Plain dark colours may also be had in Messrs. Barker and Moody's unshrinkable flannels, which are absolutely pure and unadulterated. This is one of those old-fashioned firms that believes in turning out goods of the very best quality only. There can be no question as to the excellence of their flannels, nor as to their suitability for every purpose for which flannels are employed. They are kept by all good drapers, and are really what they profess to be —unshrinkable.



STYLISH PROMENADE COSTUMES.

Fig. 1. Long redingote of light grey cloth, with loose coat sleeves and pélerine ending in front of shoulder, and secured with a button. Plastron, with revers, collar and cuffs of velvet, in a darker shade of grey; velvet buttons. Dress of black silk and velvet broché, edged with a flounce of plain silk, headed by silk marabout. Black velvet hat, trimmed with feathers.

Fig. 2. Jacket, with pointed fronts of embroidered velvet, the sides and back of plain bengaline. Trimming in front, at the neck, and round the basque of silk fringe, marabout, and a pleating of bengaline. Long open cape of bengaline, pleated in front, and partly covered by a pointed sleeve of embroidered velvet, trimmed with marabout. Collar of velvet lined with bengaline. Dress of rust-coloured woollen trimmed with black velvet. Jet capôte trimmed with jet and lace.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

The Lion Trimming Manufacturers are offering a number of money prizes of the value of £1 and £5 each, and one prize of £20 for the best and most tastefully made garments trimmed with the Lion Trimmings. The garments may be made either by hand or by machine, and all work for the competition must be sent to the manufacturers, at 12, Short Hill, Nottingham, before the 1st of January next. This is an opportunity for showing their skill, and possibly gaining a substantial recognition of it, that good plain workers should make the most of. Any number of garments may be sent by each competitor, and they may be as elaborately trimmed as she likes, provided the Lion Trimming only is used; these useful and durable trimmings can be had in a variety of widths and patterns, as edgings and as insertions, and if there is any difficulty in procuring them, information as to the name and address of the nearest agent will be sent by the firm on application.

All work gaining a prize becomes the property of the manufacturers, unsuccessful competitors have the consolation of knowing that their work will be returned to them on their compliance with certain easy rules; and their labour will not be without its reward, for they will, at any rate, be able to wear the garments they have taken so much trouble to make. Some of the narrow trimmings with imitation Valenciennes lace edge are very pretty, but trimmings are a matter of individual taste, and competitors should try to see as many patterns as possible before making a final choice.

Some very pretty wools for fancy knitting are sent me by the Wharfedale Fancy Knitting Wool Company, of Burley-in-Wharfedale, Leeds. The plain ice wools, at 3s. 9d. per lb., are made in white, black, and a variety of colours, and are exceedingly fine and silky; the Cockatoo wool, spun with loops or ringlets, like the tight little curls of astrachan, is charming for small shawls and light wraps; it is made in every conceivable colour, with large or with small loops, and costs, in the best quality, 4s. 6d. per lb. The wools with the large loops are brighter, softer, and more fluffy than those with small loops, and work up more effectively.

The Granulated Yarn, at 3s. 3d. per lb., in white and colours, is quaint and pretty; Corded Yarn, 4s. 6d. per lb., is very fine, but tightly twisted and strong; a much coarser, but also tightly-twisted yarn, almost like coloured twine in appearance, is the Deep Sea Fishing, at 2s. per lb. This is made in black, white, and several colours, and is very strong. The Wharfedale Company also has a good selection of plain wools at 4s. 6d. per lb. in the best quality, very soft, smooth, and even, and of less expensive but very useful yarns for different purposes at 2s. 6d. per lb. Patterns and shade cards are sent on application, and the wools are supplied direct from the works.

Specimens of the Forsyth Hygienic Woollen Underwear come at a most opportune moment, for they comprise every desirable quality of warmth, comfort, and durability in the highest degree, and the garments are, moreover, beautifully made, and finished off with extreme neatness.

The Hygienic undergarments include every article of the kind needed for ladies', gentlemen's, and children's wear in various thicknesses and sizes, and the prices are moderate throughout. I strongly advise any of my readers who are in search of warm underclothing of superior quality to send to Messrs. Forsyth, Renfield Street, Glasgow, for samples and a price list; the garments will do more towards convincing ladies of their excellence than anything I can say. Gentlemen will appreciate the many comfortable day and night garments made for their benefit; under-shirts, for instance, may be had in several qualities with double thickness over the chest, and are made to fasten on the shoulder, a great improvement on the old system of fastening in the middle. The sleeping suits will also be found conducive to comfort and sleep on cold nights.

To emerge from a crowded ballroom or theatre, if only for a moment, into the wintry atmosphere is always very trying to the complexion, and the ill-effects so produced are greatly enhanced by late hours. As these are conditions to which we all submit more or less, it is advisable to adopt measures to obviate the inconveniences arising from them. We therefore remind our readers that most potent aids in this direction can be found in Mason's Cream and Bloom of Stephanotis—the former being a delightfully cooling and refreshing lotion, whilst the Bloom is an imperceptible complexion powder. One or other of these excellent preparations should be applied to the face, neck, and arms, both before going and after returning from any entertainment. By so doing the skin will preserve its healthy tone and be rendered white and soft, and proof against the trials occasioned either by extreme heat or cold. Particulars of these valuable toilet adjuncts will be found in Mr. Mason's advertisement.

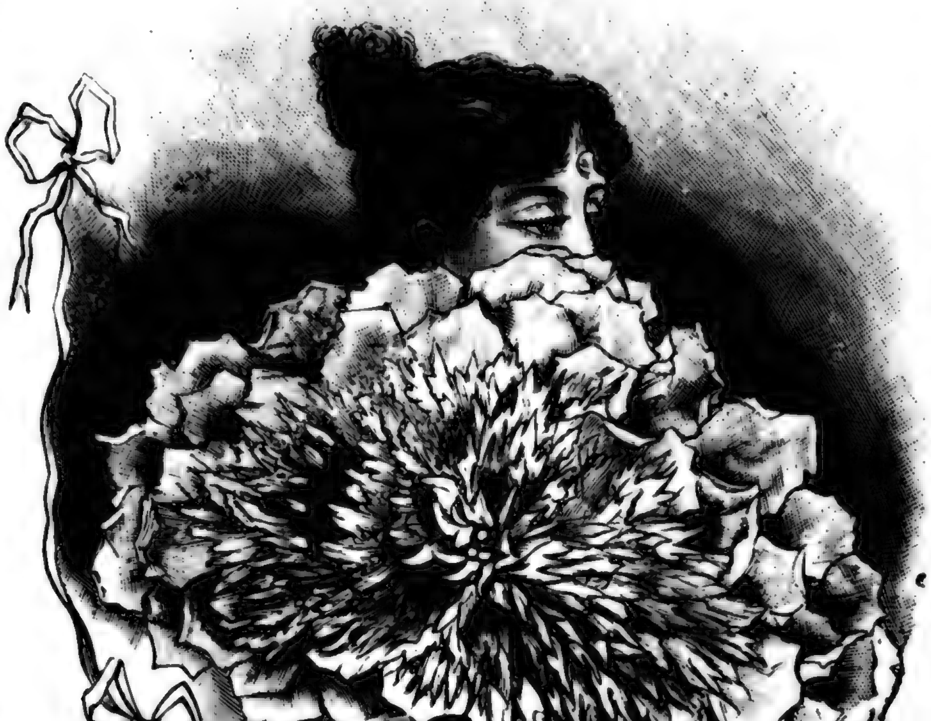
With winter and all its train of miseries in the way of colds and neuralgia so close upon us, I think it is only kind to remind my readers that Francis' Capsicum Leaves are an efficient substitute for mustard leaves, and that they may be applied without any fear of raising blisters or causing irritation. To many people, myself included, a mustard-leaf causes far more pain than it cures, but the Capsicum Leaves give relief without causing even momentary inconvenience, much less enduring pain. They may be safely used, even for children, for colds on the chest, and they are most useful for cases of neuralgia, rheumatism, and gout. The leaves are very inexpensive, costing only 6d. per tin, and they are sold by all chemists.

Another excellent nursery preparation is Hopgood's Nutritive Hair Cream, especially when the hair is of slow growth or where there is anything like irritation of the skin. The cream is very soothing in its action, and is a great promoter of growth, besides keeping the hair in soft and glossy condition. Irritation of the skin will always prevent the growth of the hair, and frequently causes dandruff, and until the irritation has been allayed renewed growth is not to be expected. It is such cases as these that Hopgood's Cream is specially intended for; the ingredients act upon the skin, and when this is restored to health the fresh growth speedily becomes perceptible.

A very economical tea is the "Blue Cross Pekoe Souchong," cheap as to price, for it costs only 2s. per lb., and economical to use, as, like most Ceylon teas, it goes far, three teaspoonsful of this being quite equal to four of most other kinds. Economy is not everything in tea, of course, but the Blue Cross tea has the paramount quality of good flavour. It is sold by all good grocers and may easily be recognised by the blue Maltese cross on the yellow paper of the packets; I can recommend it as a really excellent tea at a very low price.

It would be difficult to speak too highly of White's Indiana Hose for ladies', gentlemen's and children's winter wear. The socks and stockings are made throughout of pure wool of the best quality and of fast dye, and wash and wear in a most satisfactory manner.

A lady's stocking that cannot fail to please is the Elastic Rib Cashmere Hose, woven in a particular manner that renders the stockings specially elastic, without detracting from their warmth, so that they fit the foot and leg with quite exceptional neatness and elegance. The same principle is applied to children's and gentlemen's socks and stockings with the same result, a remarkably neat fit and freedom from wrinkles.



THE FLORAL FAN.

The fan is in the shape of a large chrysanthemum. The illustration shows the fan open and closed.

Another capital stocking for those who want something specially adapted to hard wear is the same makers' "Pes Duplex" hose, woven with a doubling thread all through the foot and ankle, wherever the stocking is likely to be rubbed by the boot or shoe, in fact. The stockings are very warm and beautifully soft, well shaped, and of ample length. Ladies should ask their drapers for Messrs. White's specialities in hosiery; the name is stamped on the foot, and mistakes need not therefore arise.

The Anti-Varicose Garter is a new kind of elastic garter which permits the free circulation of the blood, generally more or less impeded by the tight, even pressure of the garter. Its recommendations are the ease with which it is applied, its durability, and the possibility of regulating the tension. The garters are supplied direct by the proprietors, Messrs. S. Brooks, Mill Hill, Leeds, at 1s. 1d., post free, or they can be obtained through drapers.

A tailor-made costume for 15s. 6d. seems such an utter impossibility that I fear my readers will scarcely believe me when I assure them that they really can order costumes at this price, and have them specially made for them, too. Mr. George S. Morgan, costumier, of Malpas, Crewe, makes tailor-made costumes of self-coloured cloth at this price, and costumes of other and higher-priced materials at a slight increase of cost. At 22s. 6d., for instance, costumes may be had in the pretty Inverary suiting, with hairy stripes in a contrasting colour, or in blue or black estamene serge; costumes in capital Cheviot suitings or in waterproof Tourist serge cost 27s. 6d.; next comes another suiting, the Strathallen, a flecked tweed with a large check pattern, a dress of which material is supplied for 30s.; costumes in fancy Cheviot serge cost 35s., and those in fancy Cheviot suiting serges 40s. The dresses are made either from a pattern bodice or from measurements. Forms for self-measurement are sent on application, together with patterns of materials, and a fit is guaranteed, provided the measurements are correct or the pattern bodice fits well.

Mr. Morgan will also supply any of these materials by the yard at very moderate prices, and, in addition to these, he has a variety of serges, cheviots, etc., of a very useful description. The Ardgowan suiting, at 2s. 11d. per yard, is a capital dress tweed in small check pattern; a fancy costume tweed, at 3s. 6d., has a figured ground with long silky hairs on the surface; the Vicuna cloths, at 2s., the Art serges, at 2s. 6d., the Rydesdale and other serges, are all of excellent quality, and in fashionable colours and styles. Ladies can select any of these patterns for their dresses, and illustrations of styles to choose from, with all particulars as to the price of the costume, will be sent to them. The styles are very neat, but alterations in them can be made; and ladies may, if they prefer it, send their own designs to be copied.

The black silk, known as Faille Invicta, has now been before the silk-wearing portion of the British public for several years, and has fully justified the good opinion I have more than once expressed as to its merits. It adapts itself well to the present fashion, which demands a pliable, brilliant silk, that is not shiny and has sufficient substance to look well in a plain skirt.

The Faille Invicta has lately been introduced in Australia with marked success, Australian ladies being apparently excellent judges of a good silk and quite able to appreciate the many qualities of this particular kind. It is a pleasure to me to know that a silk of which I approve so highly is giving such complete satisfaction in both hemispheres, and that it is so fully recognised as the perfection of black silk.

The invisible tie thread, one of the peculiarities in the manufacture of the Faille Invicta, prevents the silk from slipping, without in any way diminishing its extreme brilliancy and suppleness, and the purity of the dye, no less than the good twisting of the warp, renders it impossible for the silk to become shiny or greasy, as it is generally called. For a thoroughly rich-looking silk, soft, supple, and that neither creaks nor rustles, I heartily commend the Faille Invicta.

Soft soaps have hitherto been most terribly tabooed on account of their excessively unpleasant odour, and most ladies shudder at the very thought of it; but this need no longer be, since the Chiswick Soap Company have introduced their "Imperial Soft Soap." This excellent compound is invaluable for scouring purposes, washing floors, paint work, silver electro plate, etc., and is very useful in the stables. I have given it a fair trial, and can strongly recommend it as being absolutely odourless and vastly superior in quality to the many other kinds I have tried. The "Imperial Soft Soap" can be procured of all grocers in 1lb. to 7lb. tins, at prices ranging from 1s. 6d. downwards.

For the pretty trifles that may be given by friends or relations at this season we must travel westward as far as the Edgware Road, and spend a few happy hours looking over and purchasing some of the pretty, elegant, and fantastical novelties shown by Messrs. E. and R. Garrould, a few of which are illustrated in one of our pages, and all of which are of a very fascinating description.

Of the novelties illustrated one is a basket-shaped box for needlework or trinkets, made of plush and decorated with sprays of composition roses and bows of ribbon; the lining is of pongee silk, the price 5s. 9d.; the Tent Pincushion is charming and very cheap, only 3s. 6d.; it is made of bamboo, with the roof and cushion of plush, and the whole is trimmed with ribbon and plush balls.

Another pretty present is the fan pocket, draped with plush and pongee silk, and adorned with ribbons and gold tinsel; 3s. 6d. is the price. Three of the pincushions illustrated cost only 2s. 6d. each; of these one is the mouse pincushion in pongee silk on a plush stand, with a scented sack tied up with ribbon, a pincushion inspired by the House that Jack Built, the second is Pigs in Clover, made of plush in the shape of a shamrock leaf and lined with pongee silk, and the third is in easel shape. The frame is of plaited straw dyed in artistic colours, with cushion of plush and decoration of ribbon and plush balls.

This, of course, is not a hundredth part of the novelties that are on view in Messrs. Garrould's new and spacious show rooms. Amongst the innumerable toys are dolls of every description, including educated dolls who talk, and others with jointed limbs, and a great variety of mechanical toys, such as bicycle races, reversing engines, barking dogs, and dancing elephants, to say nothing of the last new scientific toy the Gramophone, or talking machine, a new aid to conversation, for it not only talks, but provides its hearers with something to talk about.

The albums are excellent, the special novelty in these is the illustrated Kitten Album, but all are pretty. Of the novelties in plush for every possible purpose, the ornaments in china and glass, the games, the stationery cabinets—some of these of the most dainty and artistic description—I have not space to speak; I can only recommend those who wish to know more about them to go and see for themselves. The Edgware Road is easily accessible to dwellers in London and the suburbs, and Messrs. Garrould's bazaar is worth taking some trouble to see.

I find I have omitted to mention amongst the novelties illustrated the feather brush holder, which is a very useful little article, and costs 4s. 6d. It is made of pongee silk with a cross piece of plush, and is edged with silk cord and trimmed with plush balls and ribbon.

Messrs. J. Theobald and Co., of 20, Church Street, Kensington, have a variety of mechanical toys, full of fascination and delight, for they require steam power to set them going, and are therefore, as a matter of course, infinitely superior, being considerably more troublesome and requiring the masculine intellect to deal with methylated spirits, than toys that are merely wound up or squeezed into motion.

The simplest of these toys is a steam dancing figure, which has a boiler heated by a small spirit lamp. When the steam is generated—I believe that is the correct term—a fan-wheel is set in motion, and the figure dances on a platform placed above the wheel. This clever toy with one figure costs 1s., but a set of six more figures may be had for 8d., or post free for 9d., so that the amusement can be varied considerably.

A model locomotive engine, to be set in motion in the same way by methylated spirits, is a very handsome and well-constructed toy; the engine is 9½ inches long, and is solid and substantial.

A capital magic lantern with a dozen slides is something more than a toy, and this again is of solid make, and the slides, chiefly of comic figures, are well designed, and likely to cause plenty of amusement. The lantern is quite complete, and may easily be put together and worked.

Messrs. Theobald make a speciality of skates; their silver-plated Caledonian skates would delight either boys or girls who are, of course, looking forward to skating as one of their holiday amusements.

Parcels of Christmas cards, large and small, grave and gay, may also be procured from the firm, which is certainly doing its best to provide for the Happy Christmas that I wish to all my readers.

THE SILKWORM.

CADBURY'S

COCOA

The Name Cadbury on any Packet of Cocoa or Chocolate is a Guarantee of Purity.
—*Medical Annual.*

TO ALL WHO DRINK COCOA.—CADBURY'S COCOA contains in a condensed and increased form, all the nourishing properties of the Cocoa bean. The most perfect of prepared Cocoas, of absolute purity, and always alike in quality.—*The Analyst.*

ABSOLUTELY PURE, THEREFORE BEST.

NO CHEMICALS USED.

The Alsatian Crape Cloth

The Best Mourning Fabric ever Produced.

Unaffected by Rain or Damp, and looking well to the last.

OPINIONS OF THE PRESS.

"Really marvellous, light in texture, falling in graceful folds, and splendidly durable." —*The Queen.*

"All the objections that apply to silk crape have been successfully overcome in its manufacture." —*The Lady.*

'A fine woollen fabric, which possesses all the appearance of a silk finish." —*Weldon's Ladies Journal.*

"To purchase such a costume is to study elegant economy. Suitable for gentlewoman of all ages."—*The Gentlewoman.*

"Manufactured in such a manner as to insure not only durability, but its full textural beauty to the last."—*Schild's Journals.*

TO BE HAD OF ALL WAREHOUSEMEN & DRAPERS.

DR. LAHMANN'S

REFORM COTTON WOOL UNDERCLOTHING

FOR BOTH SEXES & ALL AGES. ONCE WORN, ALWAYS WORN

Guaranteed Absolutely Non-Shrinkable—Non-Irritating—Soft and Durable.

SPECIMEN TESTIMONIAL:—"I find in it what I for years have desired, viz., warmth, elasticity, lightness, unshrinkability and freedom from irritation, united with moderate cost."—MISS JANE CALVERT DUNCANSON, L.L.A., Medallist in Hygiene, &c., Head Mistress Higher Grade Girls' School, Cardiff. June 27th, 1889.

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Tasteless. Pure. Active.

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FURNITURE CREAM

Sample Bottles Free by Post on Application.

Sold by Chemists, Grocers, Ironmongers, etc.

SOLE PROPRIETORS—

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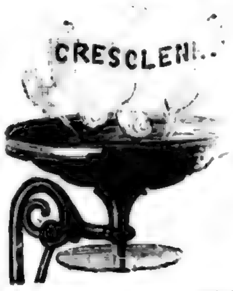
INSTANTLY RELIEVED AND QUICKLY CURED.



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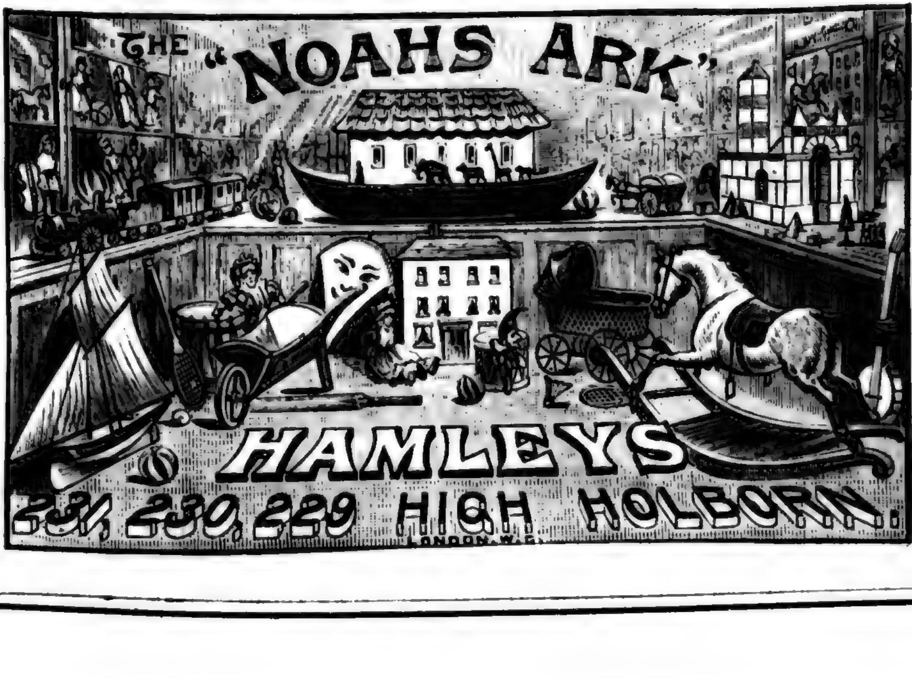
Children, by simply breathing the vapour of Cresolene, obtain in a few seconds extraordinary relief in Whooping Cough, and the disorder is rapidly put an end to generally in a few days. It is a perfectly safe remedy, and will not harm the youngest child. CRESOLENE is most valuable in Asthma, Catarrh, Scarlet Fever, Diphtheria, Hay Fever, &c. CRESOLENE is claimed to be the most powerful antiseptic and disinfectant at present known.

VAPORISER, with LAMP COMPLETE, and 2-oz. Bottle of CRESOLENE, 7/6. Post Free, in the United Kingdom; or can be obtained through any Chemist. The CRESOLENE can be had separately in bottles at 1/4 and 2/6.

Ask your Chemist for a Descriptive Circular.

SOLE AGENTS FOR EUROPE:

ALLEN & HANBURY, PLOUGH COURT, LONDON.



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Toys, Games, Fancy Goods, Model Engines, Conjuring Tricks, Dolls, Rocking Horses, etc., etc., etc.,

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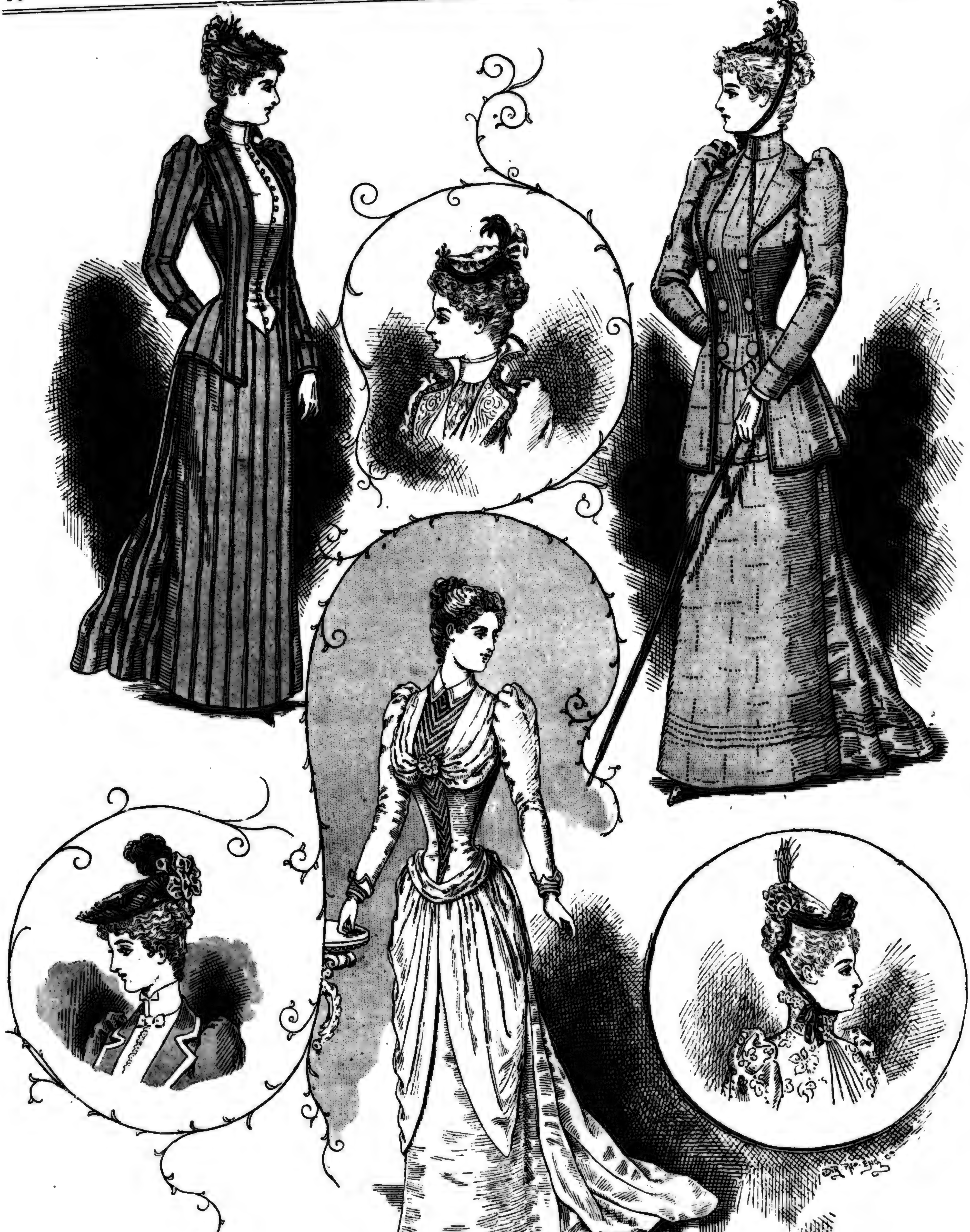
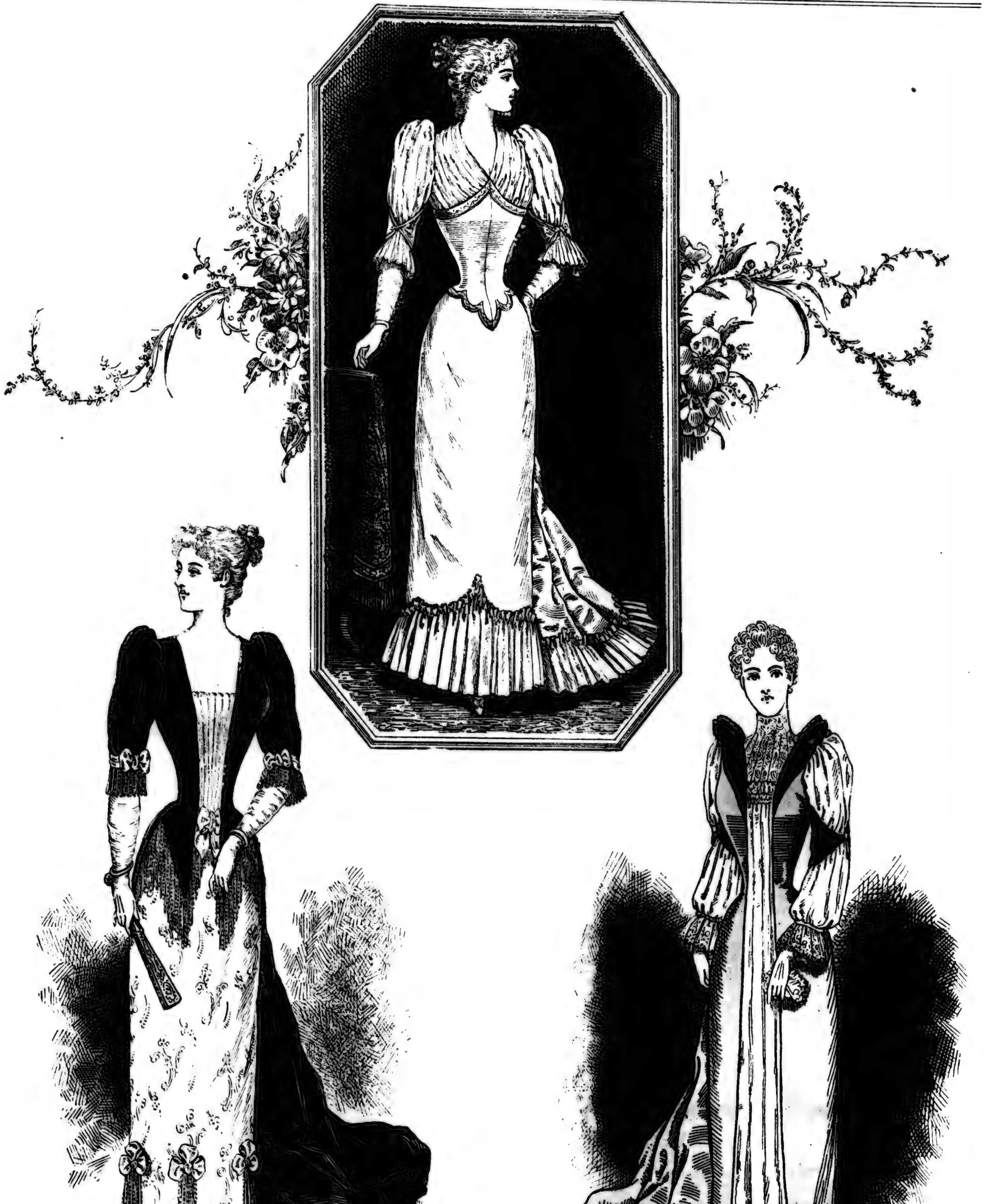

DR PHO. ENG. Co.

Novelties at Messrs. E. and R. Garrould's, Edgware Road.



Dinner and Evening Toilettes.

Myra's Hints to Correspondents.

THERE is a golden rule with regard to dress, specially applicable to those who desire to be in the fashion, but useful to all, which is too often neglected at the expense of economy, time, and taste. The rule is a simple one, and consists in carefully abstaining from buying anything that is not really wanted; the number of dresses in wear at one time should be limited to the absolutely necessary, and everything that is useless or superfluous should be always and relentlessly eschewed.

What possible benefit can there be in having one's wardrobe filled to overflowing with mantles that are nearly, but not quite, new, with scarcely worn dresses, and bonnets that have perhaps seen the daylight not more than three or four times? At the end of the season all these things have to be put away, on the chance of their being worn out six or twelve months hence, but when that time has passed and they are once more brought to light, any illusion as to their being still wearable is instantly dispelled—they are hopelessly behind the fashion. Renovations are, of course, possible in some cases, but not in all, and even when considerable ingenuity has been expended on them, the dresses retain a "done up" appearance that relegates them from the position of best to that of second best. It is as hard sometimes to rejuvenate an old dress as an old face; age tells in *chiffons*, and with our best endeavours the renovated dress is never quite the same as a new one.

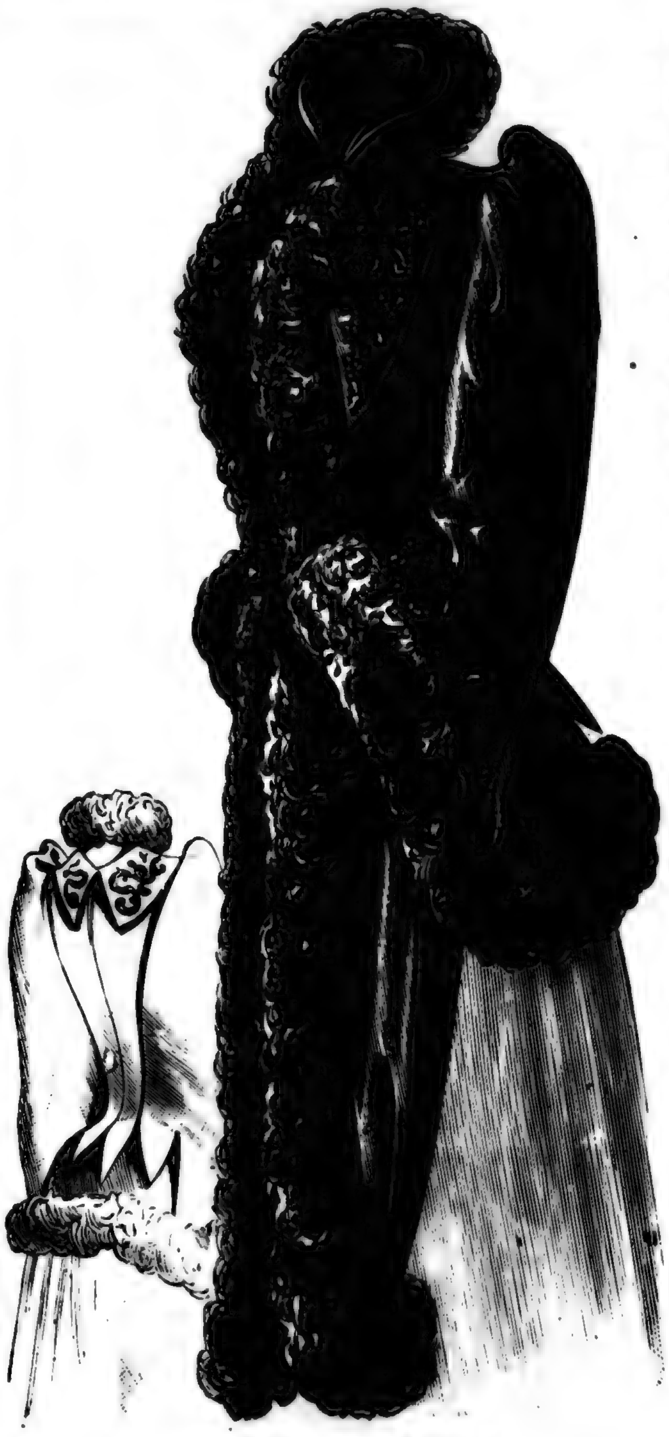
Except when the social position is one that demands a constant change of toilette five or six dresses are all that a reasonable woman requires at one time, and if these are carefully chosen, with mantles and chapeaux to go with the out-door costumes, and opera cloak, fan, etc., to harmonise with the evening dresses, a woman may be always well dressed in a style as recent and fashionable as she chooses, and waste no part of her dress allowance on useless clothing.

If only five dresses are required, these should be a plain woollen for morning wear, a second woollen, finer in quality and more handsomely trimmed, for better wear; a tea-gown or home dinner dress; a toilette for concerts, theatres, and small dinner parties and a ball dress. The sixth dress should be a costume of silk or bengaline suitable for visiting, weddings, and similar occasions.

The most useful kind of morning dress is the tailor-made costume of tweed, cheviot, or serge, very plainly made with the skirt just clearing the ground, and the bodice made tight or in open jacket shape, as preferred. With this, for outdoor wear, is donned a plain cloth jacket, with fur collar and revers or braided ornaments, a felt hat trimmed with velvet and wings or other feather ornaments not affected by damp, a black net veil, chevrette gloves, and substantial boots or shoes. In bad weather one of the neat-looking and indispensable waterproof cloaks, in check or fancy tweed, may take the place of the jacket.

For afternoon walks, visits to intimate friends, etc., a dress of rather smarter appearance is frequently required; this may be made of any of the fashionable woollens, such as plain cloth, striped and broché materials, embroidered robes, and so on. Velvet or fur may be used for ornamenting it, and a little gold galon or fancy passementerie trimming would not be out of place. An embroidered jacket or three-quarter length cape, trimmed with fur, coq feathers or silk marabout, and a velvet capote, trimmed with jet and feathers, could be worn with this dress.

A still better dress would be required where there were many visits to pay, or "At Homes" to attend; bengaline, armure, or very fine amazon cloth are all suitable materials for a costume of this description, which may be made in any dark or medium tint of colour. The cape or jacket may be of velours du nord or of sealskin for walking, or for driving of light coloured cloth richly embroidered or ornamented with passementerie. A feather boa, a smart velvet bonnet or hat, and grey, white, or mastic gloves stitched with black would be the correct accompaniments for such a dress



THE TRAFFORD MANTLE

Visite of black velours du Nord; half length back cut in pointed tabs over a plain basque added underneath. Mantilla ends in front drawn in at the point. Turned down collar ornamented with jet embroidery and similar embroidery on the sleeves. Rolled Medici collar. Trimming of black ostrich feather. Quantity of material required, 7 yards.

For Prices of Paper Models and Flat Patters, see end of DESCRIPTIONS.

The three evening dresses would comprise in the first place a tea-gown, or simple home dinner dress, for which economy and convenience may be consulted; a better dinner dress, suitable also for concerts, soirées etc., with corsage open front and back, and elbow sleeves; for this light coloured silks, either plain, figured, or broché, with trimming of lace or chiffon, may be used. Last of all comes a handsome dinner dress for state occasions, in velvet, brocade, or other rich material, ornamented with feather trimming, real or imitation lace, bead, and silk embroideries, or whatever the fashion of the day may be.

It is, of course, possible to vary this scheme to any extent, but the fundamental idea of always having five or six good dresses, well made and in fashionable styles, and ready to put on at a moment's notice, in place of a dozen or so, half of which are already out of date, will be found really practical and practicable. Evening dresses cannot, it is true, be worn so often as out-door costumes; but then they are far more easy to renovate, and drop more gracefully from the first to the second rank than does a walking dress. There is no more melancholy spectacle than that of a once handsome and elaborately-made walking costume worn in a soiled, faded, and shabby condition as a morning dress.

Where there is less need for evening dresses the number of these may be lessened, but there should always be a dress specially reserved for evening wear at home. A summer dress, prettily and inexpensively done up, will often answer the purpose, and it is far more economical to spend a little money on its renovation than to wear a good walking dress all the evening.

Forethought, system, taste, and judgment are all needed to carry out a scheme of this kind, even in its most modest interpretation; but it is worth trying, and, once started, it can easily be kept up. As a matter of fact, many women who never can boast of having more than three dresses at a time are always better dressed than those who have a dozen or more—badly chosen to begin with, and long since out of date—hanging in their wardrobe. It is decidedly economical to buy nothing that is not absolutely necessary—the difficulty is to know what is necessary.

Jacket bodices, with the exception of long Louis XV. jackets, are not worn for dressy costumes, but there are so many varieties of bodices cut on the bias without pleats, crossed, pointed, with basques or with bands, that it is always easy to find a suitable model. Invisible fastenings remain the rule, but wherever this fastening may be, the best way of making these bodices is to fasten the lining in the ordinary way down the front with hooks and eyes rather close together, and sewn alternately on either front, so as to ensure their remaining fastened. Over this lining, which must be fitted on alone and very carefully, any kind of bodice can be built up; draperies, plastrons, double fronts, etc., are all secured to this foundation, and however loose the draperies may be the bodice itself remains firm. Draperies carried across to the hip are managed in the same way, the lining fits closely and is fastened in front; the drapery is arranged over this.

Flounces of lace and chiffon are the best and most fashionable trimmings for the skirts of evening dresses; there are many ways of arranging the flounces, but irregular festoons are prettiest for dresses of surah or silk in light colours. The skirt is first bordered with a narrow ruche of the silk; over this the flounce is placed; one way is to draw the flounce in front quite down to the ruche, and to fasten it here with a little bunch of flowers or a knot of ribbon; on each side it is draped in a series of festoons, caught up in the same way with flowers or ribbon, the festoons increasing in depth till they are fifteen or sixteen inches above the edge of the dress, where they join the slight train, which is bordered with a ruche only Other irregular festoon arrangements are also in vogue; sometimes they form a diagonal line from one side of the skirt to the other, but any pretty and graceful arrangement is permissible.

Another style, carried out originally in black lace on a red velvet dinner dress, but suitable also for white lace or chiffon on lighter colours, is to carry the flounce, about sixteen or eighteen inches deep, round the front of the skirt, the right side and the rounded train, but on the left side to carry each end up to the waist, forming a pleat across on the hip and falling in easy coquillé folds on either side; the lace is brought up in a rounded line from the centre of the front and the side of the train. A rather narrower flounce is sewn on round the armhole, and forms an epaulet over the shoulder. The bodice is cut in a very low corselet shape from the shoulder over a chemisette of black lace.

Borders of white or dyed chicken and goose feathers are wonderfully pretty on young ladies' evening dresses, and are likely to be extremely fashionable this season; every kind of feather trimming will be in vogue, but in nearly all cases these are made of the feathers of birds that are killed for food, or of those which shed their feathers. Fowls that are worthless for breeding purposes are at a premium just now, for they are generally better off for feathers than well-bred birds.

Myra's ✻ Answers ✻ to ✻ Correspondents.

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention, or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers post, 12 postage stamps should be enclosed.*

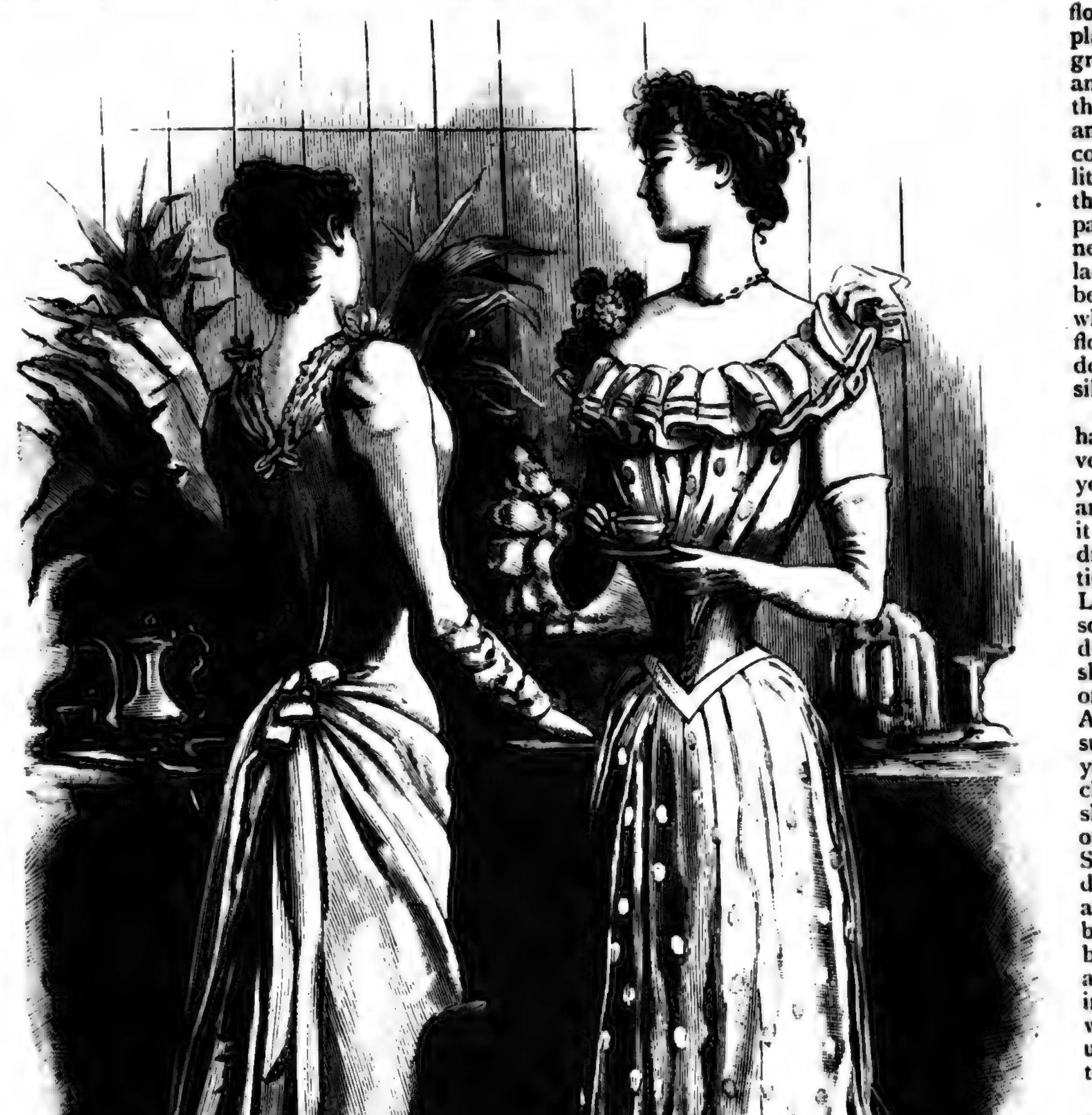
All letters to be addressed to MYRA, 204, *Regent Street, London, W.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These be will returned to the owners, but should always be accompanied by a stamped envelope.*



DINNER DRESSES FOR YOUNG MARRIED LADIES.

Fig. 1. Princess dress of white silk, the front draped and the folds of the drapery fastened up at the back under a long sash bow of white ribbon. The skirt slightly trained and silk embroidery marking the hem. The back of the bodice full at the waist. The neck cut in V-shape and draped with fancy white gauze and rosettes of white ribbon. Elbow sleeves of silk with deep cuffs of the gauze. Quantity of material required, 14 yards.

Fig. 2. Skirt of yellow silk bordered with two pleated flounces. Over skirt of gauze to match with large spots of satin, the edge draped in festoons with yellow chrysanthemums and shaded autumn leaves. Low pointed bodice of silk with full front of spotted gauze and frilled berthe of plain gauze edged with yellow satin ribbon; waistband o wider ribbon to match. Flowers and leaves on the right shoulder. Quantity of material required, silk 14 yards.

***For Prices of Paper Models and Flat Patterns, see end of* DESCRIPTIONS**

GERALDINE.—A very novel trimming for the edge of the skirt would be one or two bands of shaded red ribbon velvet, with a narrow border of black astrachan on both edges, or on the upper edge only, leaving the lower edge loose. This would look very well on your black dress. Or you might have two bands of plain coloured velvet cut on the bias, and about two inches wide and bordered on each side with black curled silk braid trimming. The velvet might be in dark red, orange or tawny yellow. If this is still too elaborate, put a row of wide dark red mohair braid at the extreme edge and above this a row of narrow braid to match. The widest braid should be fully two inches wide, the narrower a third of an inch wide. You give me no idea as to whether your dress is in good or in bad condition, so that is a little difficult to advise you.

L. L.—1. The most fashionable trimming for the neck and sleeves is a ruche or full bouillonné of velvet; you can make the ruche or bouillonné as deep as you like. Something of this kind round the neck in black velvet would suit you very well indeed. 2. Nearly all black furs are dyed; astrachan is almost the only fur that is naturally black. A well-dyed fur ought not to come off, but you should buy the fur boa of good quality. If you fear the black dye, why not have the boa in any natural fur of a dark colour, or of coq feathers, which, of course, are not dyed.

PERPLEXITY.—Your material is very handsome, but cashmere would not harmonise with it very well; a corded woollen, more like the ground, bengaline, or plain velvet, would combine best with it. The pattern is not too large for a skirt, however, and with the bodice of plain velvet it would make you a very nice dress, and, as you have plenty of the material, it seems a pity to buy more. Panels are worn, but they are very narrow and would not show the material to advantage; as a plain skirt, sharply gored up the back, it would be very stylish, and you could trim the edge with a band or flounce of plain velvet. If it were in a bright colour it would be difficult to wear, but, being all in one colour, and that such a deep rich shade of green, you need not fear the dress being too conspicuous.

DARYL.—1. Do not have the white satin dyed, take it to pieces and have it cleaned instead. Then have it remade as a plain trained skirt and low bodice; trim the skirt all round with a fringe of dark brown fur, and put a similar fur fringe round the low bodice. 2. Evening gloves are generally worn in eight-button length at present, but you can wear them longer if you like.

CORNELIA.—The best way to mend the black lace flounce would be to buy some plain black net as nearly like the ground of the lace as possible, and to tack pieces of this net over the holes and rents in the lace, and then to darn on the pieces a continuation of the pattern or any little spray or figure like those in the lace. The edges of the patches must be trimmed and very neatly joined to the ground of the lace. You could do the work best by tacking the lace first on white or coloured paper. The flounce mended in this way would do very well for trimming a black silk petticoat, but hardly a dress.

SWEET SEVENTEEN.—Why have both dresses white and so very much alike? Either of those you suggest would be very pretty and suitable, but you would find it convenient to have the second dress of a less expensive description and coloured. Messrs. S. Lewis, of Holborn Bars, have some lovely materials for evening dresses at quite low prices. You should send to them for patterns of their crêpes and crépons, the Alpine silks, broché silks and surahs. Amongst the crêpes you will find some perfectly charming materials in delicate shades, and most of them cost only about 2s. per yard. Silk petticoats are gored, like dresses, and are lined with flannel, alpaca, or striped silk. It is better not to mount them on a band, but to finish them off like a dress skirt with a hem of binding, or with a flat casing, through which strings can be run. Made up in this way they are less bulky than when mounted on a band.

MRS. T. C.—I quite agree with you as to the fur trimmings, it is better to do without them than to have cheap fur on a dress, but there is a very good substitute for fur this season which would do very well for your purpose. It is a silk marabout, a plush with excessively deep pile, which is used in bands from an inch and a-half wide and upwards for trimming skirts round the edge and down the seams. You could have three bands of this silk marabout in grey, matching your silk, round the skirt, and trim the bodice with the embroidery.

WHITE QUEEN.—There is no kind of lace that cannot be utilised, and I saw recently an arrangement of a long white lace scarf that would do admirably for your black scarf. It is gathered up closely in the middle and joined to the bodice under the point in front. Each end is draped round the hips in a kind of panier and gathered up again on either side of the train, but only slightly, to reduce the width to about eight inches. The ends are then folded backwards and forwards to fall in an easy, graceful coquillé on each side of the train. Your scarf will not be at all too long for this, the longer the better in fact, as a long coquillé will be much prettier than a short one.

DEAR LADY DISDAIN.—The brocade is quite wearable, and you could combine with it any plain faille or bengaline in the darker shade of heliotrope. To give

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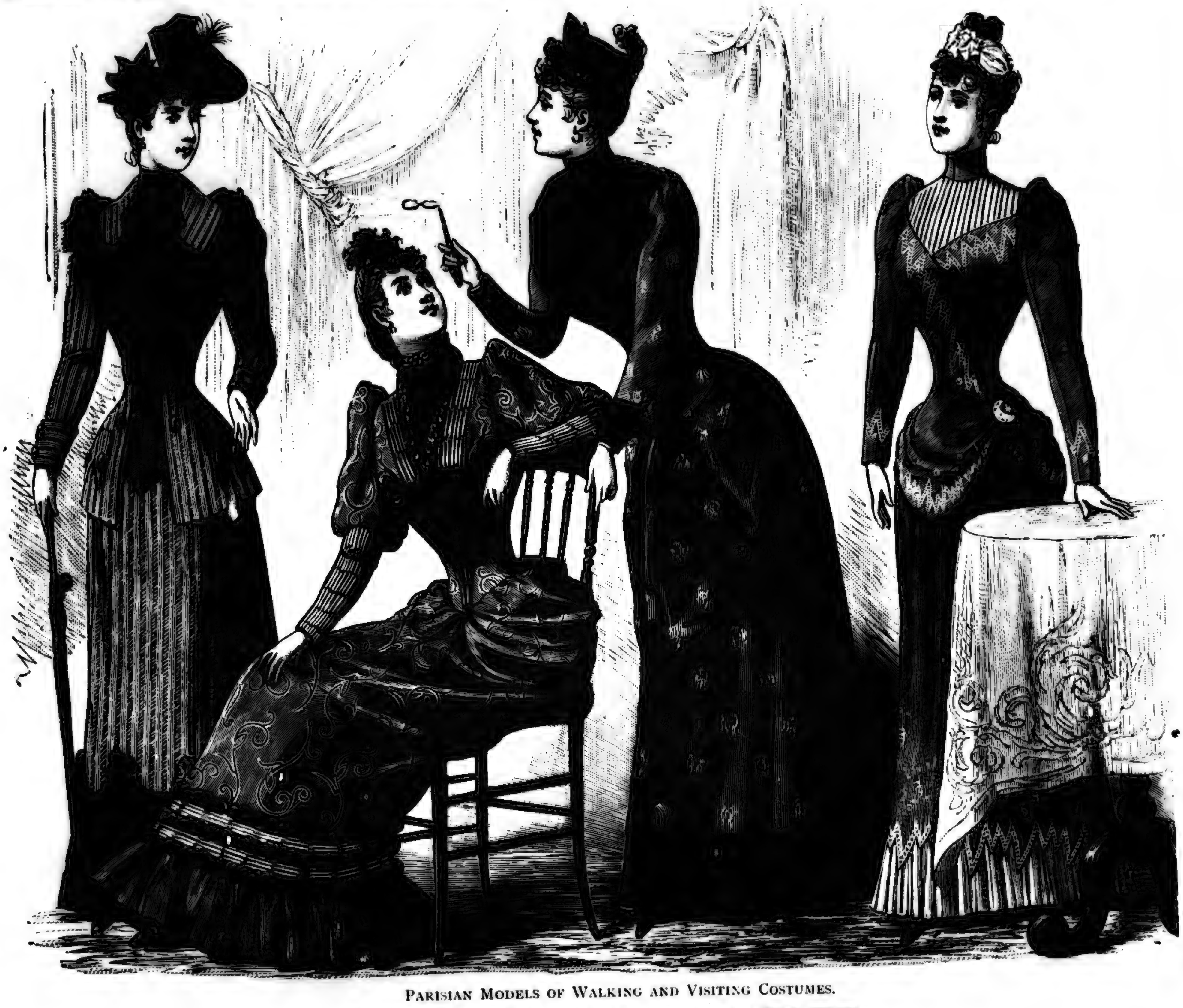
'IMPERIAL' SOFTSOAP is possessed of great cleansing properties.

the skirt the required length, gore it up the centre of the back, and add to it all round a gathered cross-cut flounce of the plain silk put on under a band of hackle feathers. Make the new bodice of the plain silk cut in a low square and with small panier draperies; the bodice may be in fluted pleats in front, with ribbon straps from the side seams tied in bows down the centre. A border of the feathers round the low square opening, and crossed draped fichu of pale heliotrope mousseline de soie. Sleeves to the elbow of the plain silk, with a band of feathers or drapery of the mousseline de soie.

MYRA'S ANSWERS ON HOUSEHOLD MANAGEMENT.

ECONOMIST.—No pudding made of pieces of dry bread soaked in water can possibly be palatable, but you might bake the pieces, and then pour boiling milk on them and beat them up thoroughly. Line a shallow pie-dish with jam, add a beaten-up egg to the bread and milk, and while this is still hot lay it on the jam, and put the dish in the oven. It will rise like a soufflé, and should be served straight from the oven and very hot. Slices of bread may be toasted, then soaked in milk in which an egg has been beaten up, baked and served with a little jam spread on the top. Stale bread is always improved by an extra baking. Stale sponge cakes make capital puddings treated in the same way as that described in the first recipe.



PARISIAN MODELS OF WALKING AND VISITING COSTUMES.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

M. G.—Mix a little Fuller's earth to a paste with cold water, and spread this on the grease spots on the paper. Take care not to rub the surface of the paper, and leave the paste on all night. If one application is not enough to remove the spots repeat it until they disappear. If the grease-spots are of old standing they will not be removed by one application.

MRS. JENNY WREN.—How would the following menu suit you for your Christmas dinner:—Potato soup; filleted soles au gratin, red mullet baked in buttered paper, or lobster cutlets; as an entrée, mutton cutlets on a purée of carrots; roast turkey with the usual accompaniments, and as vegetables potatoes, cauliflowers, and artichokes; roast partridges; plum pudding, mince pies, and ginger cream; cheese soufflé, or cheese straws, and dessert. There is nothing in this menu that your cook cannot manage, and the entrée might be omitted if you think it unnecessary. There is not the smallest necessity for introducing beef in any form; a good many people share your dislike to the fat beef sold about Christmas time.

MISCELLANEA.

TWO WHITE BIRDS.—"The Manual of Marks on Pottery and Porcelain," by Hooper and Phillips, published by Macmillan and Co. at 4s. 6d., would be an excellent guide, and there is a smaller book on "English Pottery and Porcelain," published by Upcott Gill, 170, Strand, which would also help you. Crown Derby usually has a crown above the letter D, but the marks on Derby china were frequently changed; old Willow was not always marked, but there are no less than thirteen marks by which the Salopian porcelain may be known. Worcester porcelain has a still larger number of marks; illustrations of all of these are given in the small book referred to above on "English Pottery and Porcelain," which is handy and concise.

WHITE LILY.—There are such numbers of orphan asylums for girls in London and the provinces that it is quite impossible to give you anything like a list of them. This, however, you can obtain by sending to Messrs. Hatchards, Piccadilly, for a copy of the "Englishwoman's Year Book" for this year. The toys would be thankfully received at any of the following homes and asylums in London:—Orphanage of the Infant Saviour, Randolph Gardens, or the Mount Hermon Girls' Orphan Home, Cambridge Road North both at Kilburn; Crèche and Infant Home Infirmary, 16, Stepney Causeway, Commercial Road, E.; Female Orphan Asylum, Beddington, Surrey; National Orphan Home, Ham Common, Richmond, Surrey. There are a great many more than these, both public and private, and in all of them donations of toys at this time of year are received with great pleasure.

BATSWING.—Dinard, on the coast of Brittany, near St. Malo, would be a very pleasant winter residence, and not at all expensive at that season. There are good boarding-houses where you could live comfort-

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ably, and schools which your little girl could attend. The climate is excellent, and not at all cold. If you will send us your name and address we will forward you some particulars of one or two boarding-houses.

GEORGE AND DOLLY.—1. The frosting powder is pounded glass, and you can send for it to Messrs. Cox and Co., Southampton Street, Strand. 2. Gold letters on a ground of red Turkey twill would look very well with a border of frosted holly leaves. 3. Yes, quite right; mix the starch thin with water. 4. Cotton wool or very white wadding. 5. Put the powder in a pepper-castor and sprinkle from that.

MISS D.—An album of real lace is very interesting, and as you have a good many pieces to begin with, and are sure of being able to procure others, you should start one. Choose an oblong-shaped album rather than a square one, and cover the pages on the right hand side with black or coloured satin or silk, on which the specimens of lace can be lightly tacked, while on the blank left hand page you can write a few words descriptive of the kind and nationality of the lace facing it. Divide your pillow laces from the needle laces, and arrange all the specimens according to their age, description, and the country whence they come, so that French, Italian, Spanish, and other laces are all separate from each other. When the pieces are very small three or four specimens of the same kind of lace may be arranged on one page. To prevent raised laces from being pressed you can sew small beads or buttons on the corners of the pages containing the specimens.

'IMPERIAL' SOFTSOAP in patent tins, 1 lb. to 7 lbs.: firkins, 64 lbs., &c.

MRS. CANDID.—A new and remarkably pretty idea for table centres is to make these of écru net, embroidered very lightly with écru silk in a kind of guipure lace pattern, with the material cut away where the different parts of the pattern are joined by bars. A lining of coloured plush or silk throws up the delicacy of the embroidered net, while this again subdues the vivid colour of the plush.

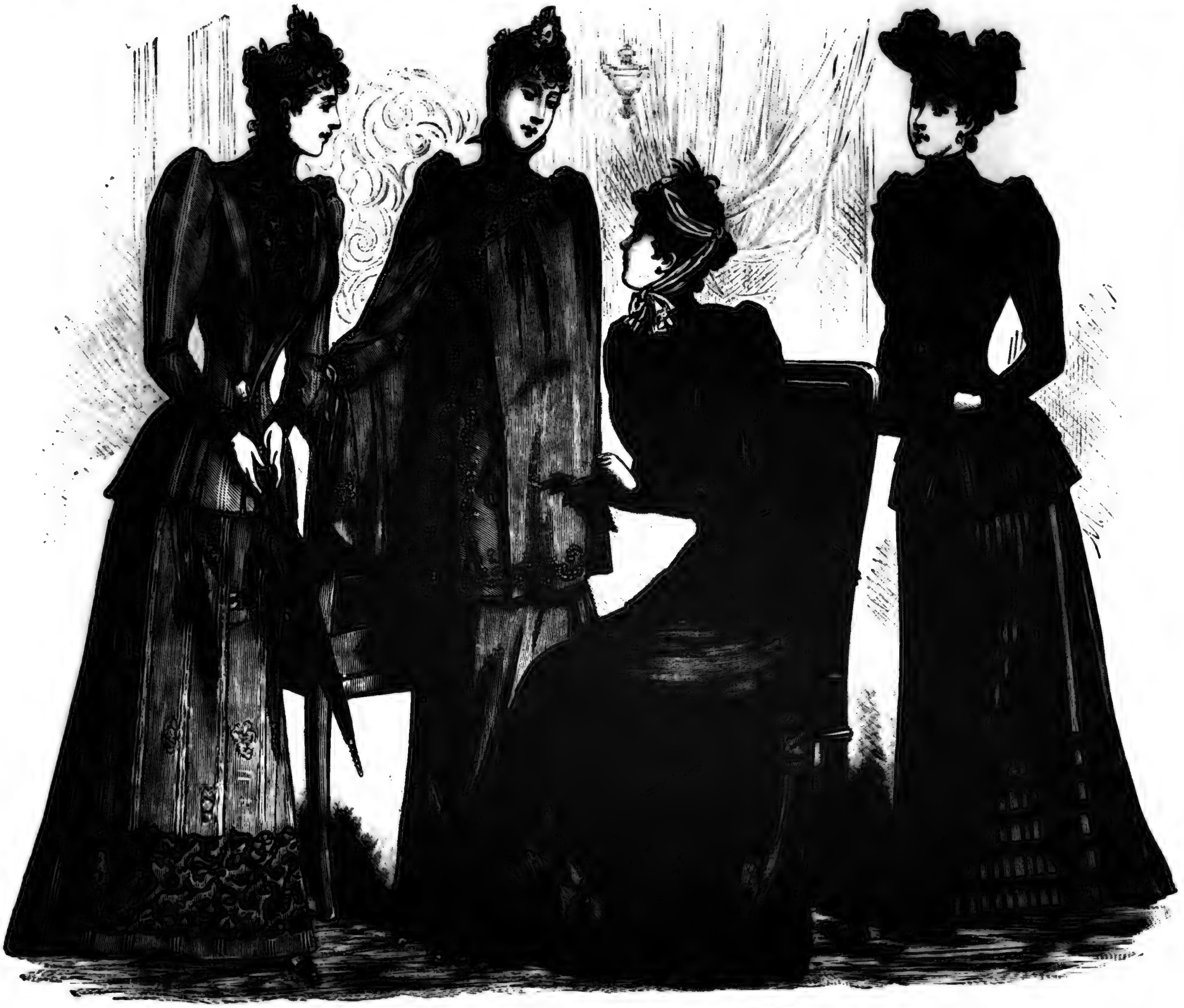
CARLISLE.—Lamp shades are made either flat, rounded like a parasol, or square and waved round the edge. Frames suitable for either style are easily procured or made of every kind of light, transparent, or semi-transparent fabric; China and pongee silk, chiffon, mousseline de soie, crêpe, gauze and spotted and sprigged nets may any of them be used; in fact, there is no purpose for which remnants of ball toilettes come in so serviceably as for making lamp shades. The materials must of course be fresh; soiled materials and faded ribbons must on no account be employed, but both laces and ribbons can be cleaned and will then in many cases come in for the shades.

MAGGIE.—For the Christmas present you might make a kind of flower in pink and white silk to hold the blue vase; it will make it look richer. The pink silk is cut into leaves or petals (lined with white silk), which rise around the vase stem like the petals of a bud about the heart.

"Piladex" or "Hand Ball."

Messrs. Ordish and Co., 99, Fore Street, London, E.C., have just brought out a new shilling game, which possesses the great advantages of being suitable for a few or many players, and being adapted for out-door or in-door amusement. The principle is borrowed from the famous English game of football, but in this case of Piladex the hand and not the foot is the motive power, and the balls is smaller and of peculiar shape. It is quite an easy game, requiring neither skill nor practice. The balls are long, narrow bladders, which, being inflated, are extremely buoyant, their buoyancy and susceptibility to the slightest movement of the hand causing them to be very erratic in their course, hence occasioning much amusemen among the players. There are many rules to be observed in keeping the ball in the air, the object of either set of players being to prevent the ball touching the ground or the table on their side of the dividing line. The ball must be struck only with the right hands, with the back of the hand and not the palm. A downward stroke is forbidden, and scores one to the opposite side. The players divide themselves into two teams, ranging themselves on each side of a dividing line, provided by a piece of string across a table, or a chalk line on the lawn. They sit or stand (according to agreement) facing each other. Several bladders are provided, as the ball is liable to burst, if heavily struck.

Gentlewoman: "For washing floors obtain 'IMPERIAL' SOFTSOAP."



WALKING DRESSES FOR TOWN AND COUNTRY WEAR.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

Current Fashions for Children.

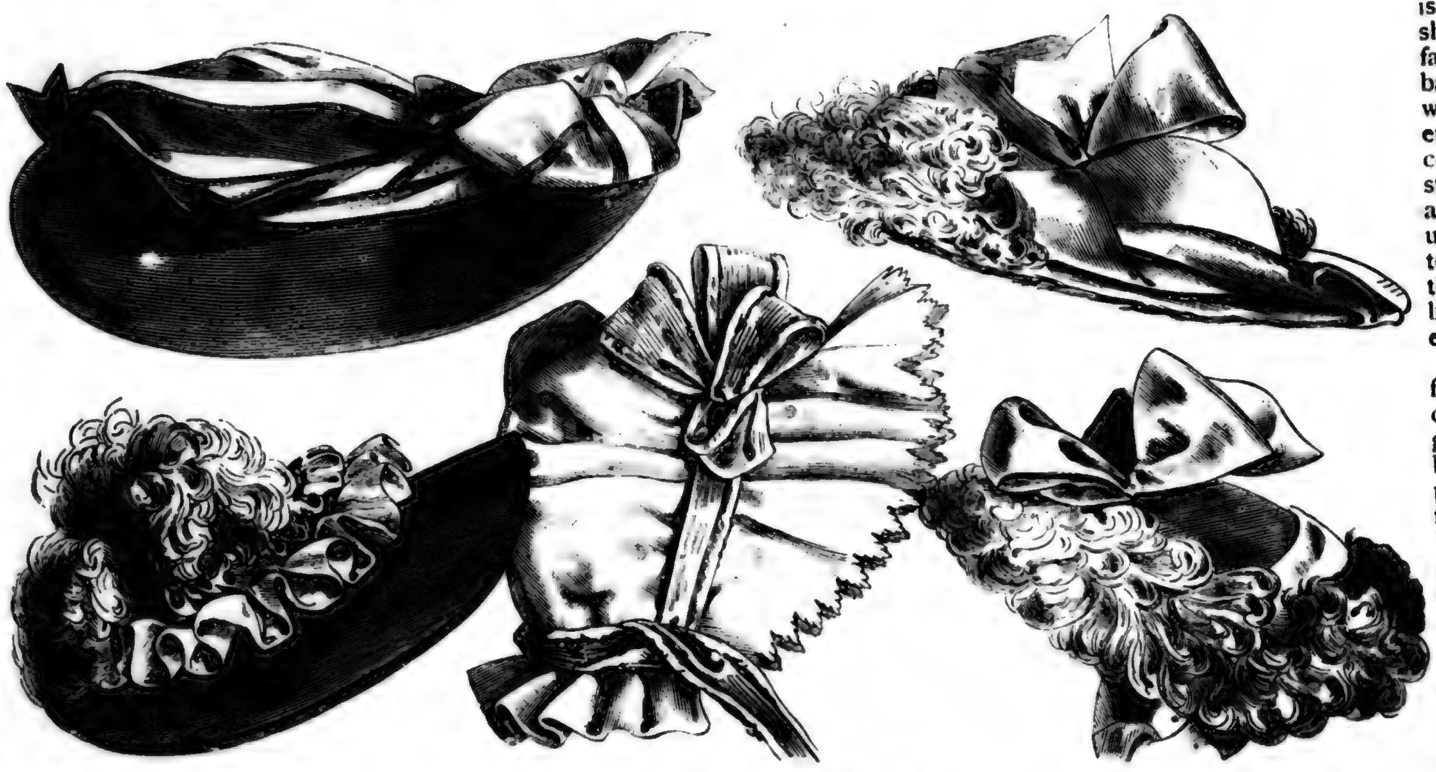


Fig. 1. Hats for Little Girls.

HATS for little girls are chiefly made of light-coloured felt—white, pale blue, pale grey, beige, and fawn being the most popular colours; cloth in the same shades is also much used, and many hats are made of cloth matching the dress or the cloak, and trimmed with plain satin or velvet ribbon, or else with striped ribbon. Velvet hats are very little worn by children, but in many cases the brim is lined with velvet in a darker and contrasting colour.

Rather wide brims remain the rule, but they are bent and twisted in various ways, or, when wide and straight in front, they are very short, and turned up at the back; the crowns are low, and either flat or rounded.

The illustration No. 1 shows some fashionable hats for little girls; fig. 1 is in pale blue felt, and is trimmed with wide blue-and-white striped ribbon; two straps of the ribbon cross the crown, starting from under a bow on the brim in front; at the back the straps serve to catch up the brim, and end under a smaller bow.

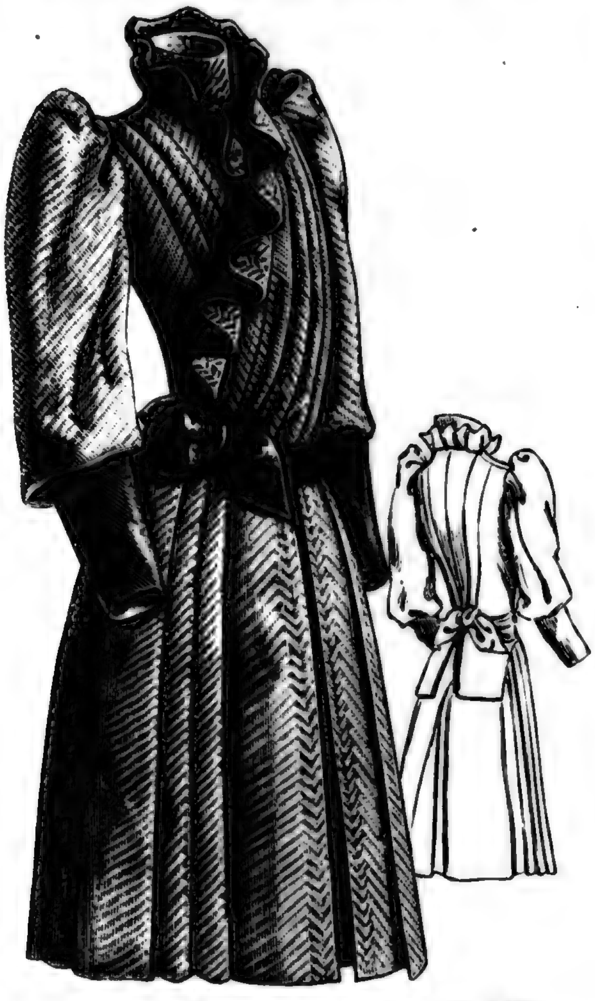


Fig. 2. Costume for Girl of Ten.

Under this is another hat in blue felt, with a thick double ruche of white velvet round the low crown, and a plume of white feathers at the back.

The bonnet in the middle, for a little girl of two or three, is of white cloth; the full crown and brim are cut in one, and the edge of the brim is pinked out in scallops; a little curtain is added at the back, and the strings and trimming are of white fancy ribbon with a velvet edge.

The hat No. 4 is of white felt, with trimming of white ribbon and feathers in front, and a folded strap of the ribbon on the left side. The last hat is of grey felt, with grey feathers curling round the brim, a bow of grey ribbon in front, and grey ribbon strings crossing the back part of the crown.

Many of the new fancy woollens with diagonal or chevron stripes are effectively used for the dresses of little girls of ten years and upwards; a useful model for these materials is given at fig. 2; the costume is made of dark green fancy woollen, and is trimmed with velvet in a still darker shade of green. The skirt is mounted in box pleats, and is open in front over a narrow panel of velvet; the open fronts are decorated with a little fancy stitching in silk. The back of the bodice is pleated, and ends in a small, open habit basque; the fronts are pleated at the shoulders, and crossed from left to right, and end under a folded band of velvet with bows at the back and on the right side. The crossed fronts show a small plastron of velvet, and the deep cuffs are of velvet; the high, straight collar and the fluted frill round the neck, and following the opening of the bodice, are of the woollen material. To make this dress, about 4 yards of double width material are required.

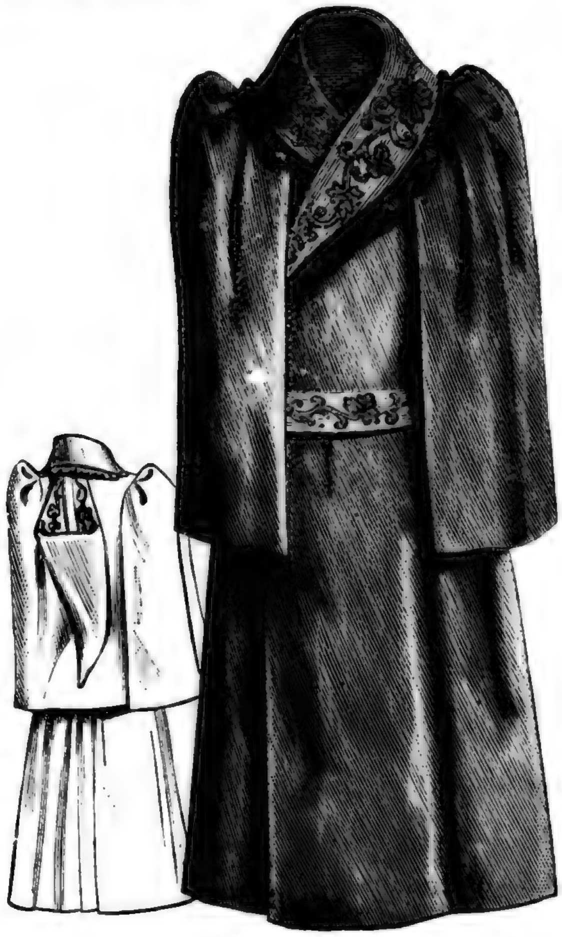


Fig. 4. Cloak for Girl of Twelve.

Fig. 3 is a pretty little dress, made of fine grey woollen diagonal, but equally pretty in any other colour, with black velvet. The skirt is gathered at the waist and edged with tucks and a hem. The bodice is quite plain and short-waisted; the fastening is at the back, the front is without a seam, and ends under a pointed corselet of velvet that starts from the under arm seams and passes under the folded bretelles which meet at the waist front and back. The full, sleeves end in velvet cuffs.

A great deal of fancy and speckled cloth is used for little girls' ordinary cloaks, but for better wear plain cloths are preferred in green, dark blue, brown, fawn or grey; very little black is used except black astrachan cloth for cold weather jackets and cloaks. Our model, fig. 4, is of green cloth; the left front crosses well over to the right side and is kept in place by a band at the waist. The cape opens wide at the chest and is ornamented at the back with a long pointed hood; there are plain coat sleeves under the cape, and the neck is finished off with a turned down collar and revers. The embroidery on the revers, band, and inside of the hood is an application of green velvet outlined with green silk cord; the little frill edging the revers is of the cloth.

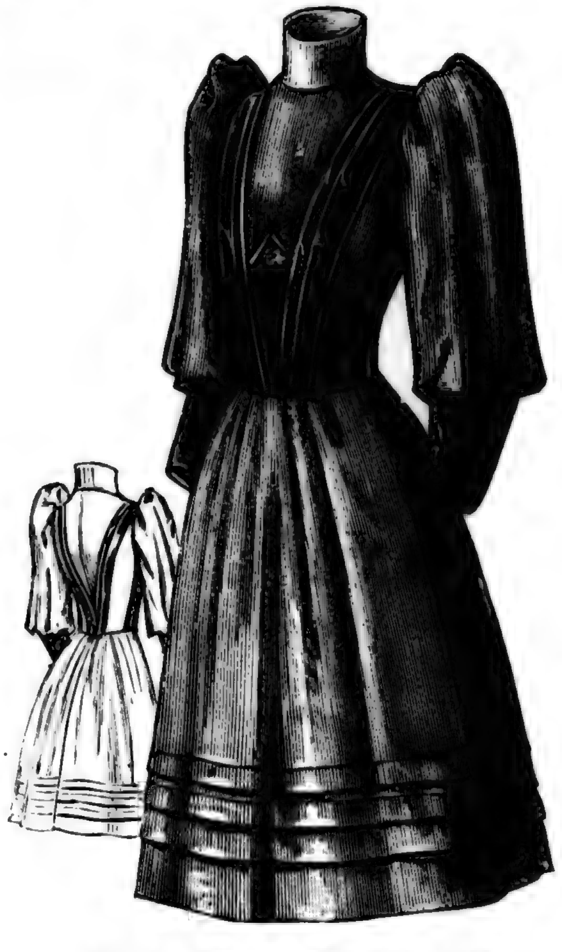


Fig. 3. Dress for Little Girl.

An elegant pardessus for a girl of twelve or thirteen is a long double-breasted redingote of fawn cloth, striped with brown velvet; the fronts are straight and fastened diagonally under a brown fur collar and revers from the right shoulder to the left hip; the sleeves are rather wide at the wrist and trimmed with fur.

Fur will be more used than usual this year for trimming children's better dresses, mantles and pelisses, and these will in most cases be made of plain habit cloth or of corduroy velveteen. This last material will be very much employed, and it is charming with moufflon, grey thibet, beaver, or white fox. Black and grey astrachan are also used, but are less dressy; very expensive furs, such as sable, sealskin, etc., are not employed for trimming children's clothing.

Elegant Tea-Gowns and a Novel Dressing-Gown.

White Amazon cloth and white vigogne are two of the most fashionable materials for tea-gowns; to these may be added plain and ribbed white velveteen, both of which are very elegant employed either alone or in combination with silk or lace. Our model, Fig. 1, is of white cloth; the fronts are widely opened and fitted by a breast pleat, and bordered with a band of light coloured beaver fur. The sides of the back are in princess shape, the centre, cut without a seam, is short-waisted, and the trained skirt is joined to it under the folded sash which passes under the sides and is tied with loops and long ends in front. This sash is of pale green velvet with lace flounces on the ends. The front is of cream silk veiled with lace, and the fastening is down the centre of the front. The high collar is lined with fur, and the revers on the wide *religieuse* sleeves are trimmed with bands of the fur. At the neck the front is mounted on a small yoke of gold embroidery or gold passementerie. This model is charming in white corduroy velveteen with the sash of coloured surah and the lace front covering a lining of surah to match.

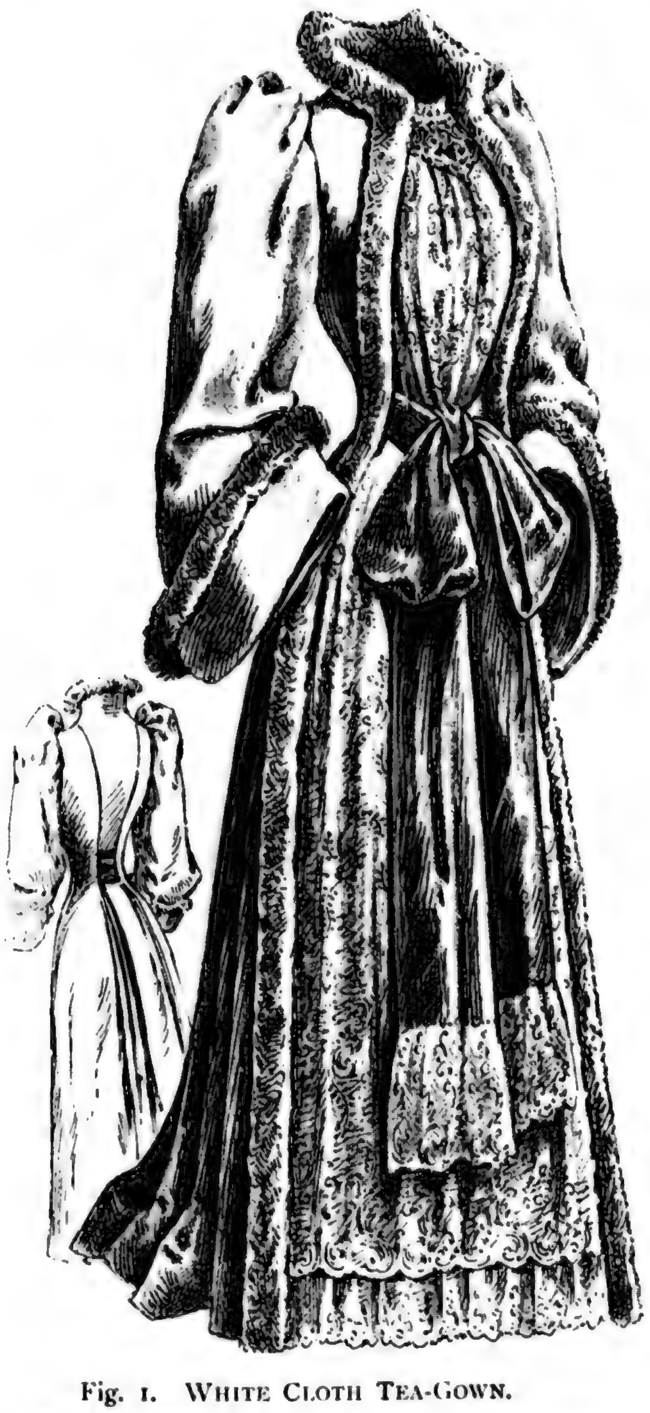


Fig. 1. White Cloth Tea-Gown.

Fig. 2 is another elegant model in yellow, blue, or pink broché silk; the fastening is on the left side of the front, the right side is cut low over a full chemisette of plain silk and gracefully draped in easy folds that follow each other to the feet. A turned-down drapery of lace ornaments this low cut opening and a coquillé of lace disguises the fastening. On the left side a lace drapery falls from the shoulder and is caught up to the waist under the arm. The back is without a seam in the centre and forms a hood drapery below the waist. The collar is of lace fastened at the back of the neck with a ribbon bow; the sleeves are also of lace flouncing wound in a spiral round under sleeves of the plain silk. This pretty model takes about 12 yards of broché, or rather more if the skirt is trained, which would be an improvement. For the white cloth tea-gown about 6 yards of cloth are required and about 4 yards of silk for the front.

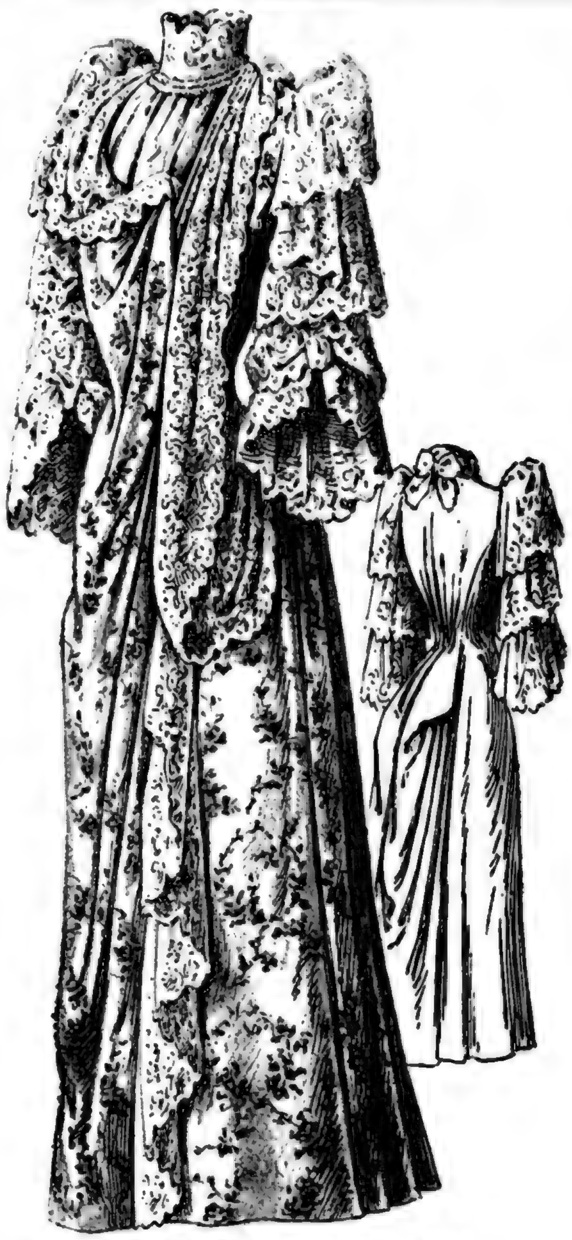


Fig. 2. Broché Silk Tea-Gown.

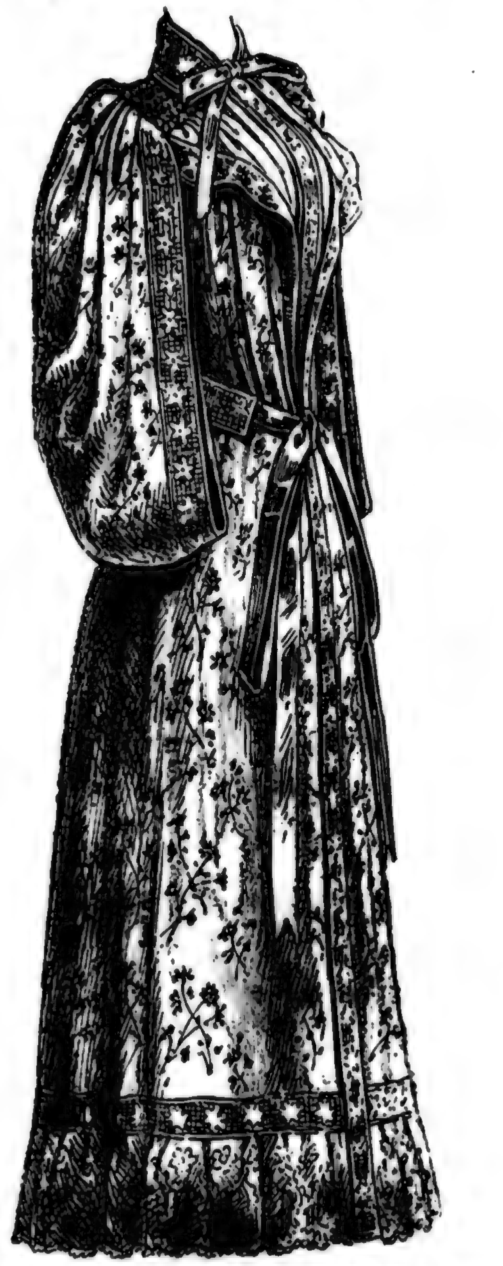


Fig. 3. Breakfast Gown in Flowered Woollen.

Breakfast gowns are made of all kinds of plain, printed, and figured woollens; some capital models are in red vigogne with full fronts of black silk and sash and bows of black ribbon. The model, Fig. 3, is in printed mousseline de laine with a pattern of flowers in shades of mauve on a white ground. The front and back are in plain full princess shape drawn in at the waist by a mauve ribbon sash passing under a band of guipure insertion lined with silk, which is folded over the ribbon like a very narrow basque. The left front falls straight from the shoulder, the right front is low and turned back in a revers over a half chemisette of white surah gauged at the shoulders. The fronts and the edge of the skirt are trimmed with guipure insertion laid over silk, and a lace flounce is added at the edge. The loose sleeves open in front only, and, shaped like a bag, are lined with silk and trimmed with guipure over silk.

Breakfast gowns are frequently made with slight trains, but as a rule the train is dispensed with when visits have to be paid to the kitchen and the nursery and household affairs generally attended to; where there is practical work to be done a simple form of breakfast gown answers best, and for this purpose the red and black gowns already described answer admirably, and capital morning robes may be made of many of the fashionable figured woollens in plain princess shape with straight open fronts ornamented with revers over an under dress of plain woollen or of velveteen.

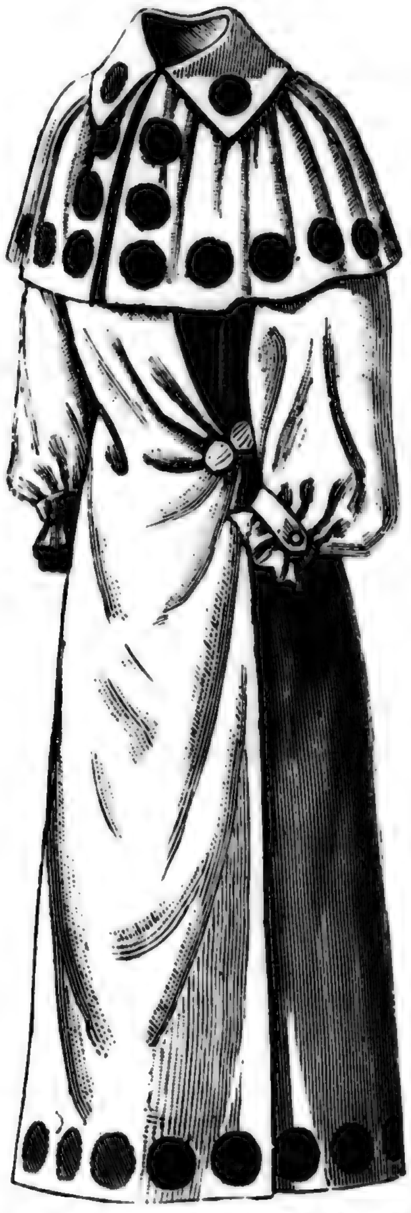
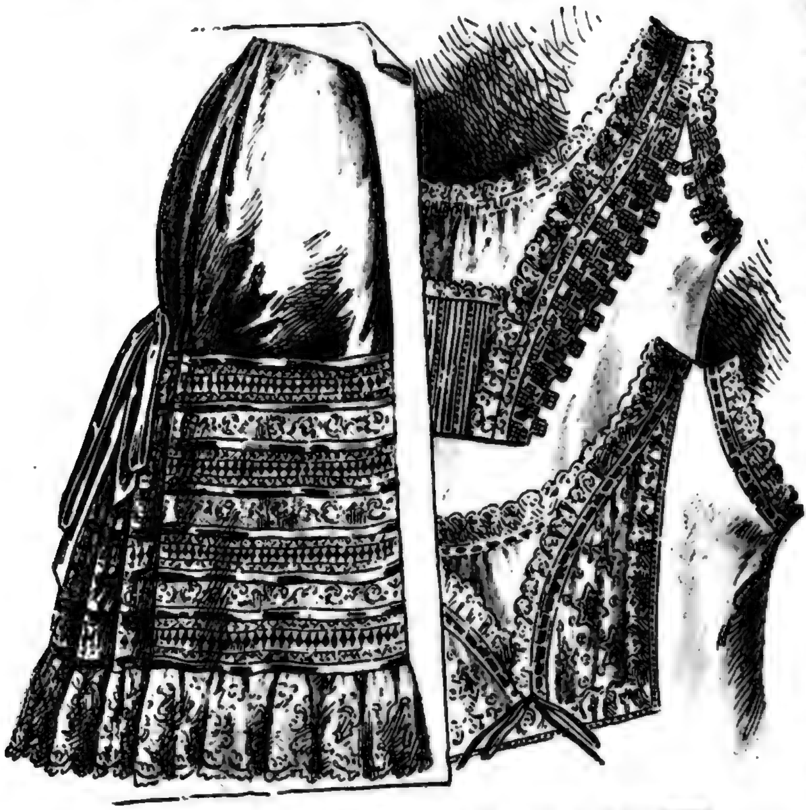


Fig. 4. Novel Dressing Gown.

A very novel style of dressing-gown is that illustrated at Fig. 4. It is of white molleton flannel and trimmed with large spots, embroidered with coloured wool; large rounds of braiding applied on the material, or spots of velvet or plush sewn on and outlined with fine silk cord or buttonhole stitch would have an equally good effect. The right front is draped to the left at the waist and fastened with a clasp of mother o'pearl. The cape is gathered round the neck and bordered with spots, and there is a single spot on each corner of the collar. The full sleeves are drawn in at the wrist by buttoned bands. The dressing-gown also looks very well in coloured molleton with black braided spots; these are worked with narrow braid sewn on a round piece of black stiff muslin; each round is begun in the middle, and the braid is stitched on in gradually increasing rounds quite close together. Rounds of passementerie may be purchased ready to apply and thus save the trouble of braiding.

Myra's Answers on Health and Personal Attention.



PETTICOAT AND CHEMISES FOR EVENING TOILETTE.

Fig. 1. Petticoat in straw-coloured surah, trimmed with lace insertion, divided by bands of surah and lace edging.

Fig. 2. Chemise in batiste, with lace medallions let in.

Fig. 3. Batiste chemise, with lace yoke and trimming.

SNOWDROP.—The red mark will probably wear out in time, but you could hasten its disappearance by applying a little Gowland's lotion to it two or three times a day. Any chemist will supply you with the lotion, or if you do not mind the trouble of making it here is the recipe:—Pound 1 oz. of Jordan almonds and seven or eight bitter almonds to a paste, and add to these half a pint of distilled water. Mix well and strain. Dissolve fifteen grains of bi-chloride of mercury in coarse powder in half a pint of distilled water. Add this to the first mixture, and then put in another spoonful or two of water to make exactly one pint. Apply the lotion with a soft towel.

CLARA.—To brighten the brown hair, of which you enclose a piece, use Mason's peroxide of hydrogen. We believe peroxide is the basis of all the highly vaunted golden dyes, and we recommend that prepared by Mr. Mason because it is always of full strength, and is certain to produce the desired effect. Unfortunately, there are great variations in strength of the different peroxides met with. You will find further particulars in Mr. Mason's advertisement.

WHITE LILY.—1. See reply to Snowdrop. Gowland's lotion is the best thing you can use for the discoloration, but you must persevere with it for some time. As a toilet lotion, use Rowlands' Kalydor and a little powder; no ordinary lotion would act in the same way as Gowland's, but I should also recommend you to use Vinolia Powder. Mr. Mason will send you the lotion quite properly made; it is a well-known preparation. 2. See under heading "Miscellaneous." 3. An astringent lotion, or a vapour bath followed by friction might have a good effect on the chin. 4. There are many remedies for red noses, but they vary with the cause of the redness. Sudden changes of temperature, hot drinks (such as tea) and stimulants, and highly-spiced dishes are all things to be avoided. Your sister should bathe her nose in warm water in which alum has been dissolved whenever she feels the uncomfortable sensation coming on, and then apply a little Vinolia Powder. 5. Yes, and the best remedy is to stay in bed for a day. Rubbing the feet with alcohol after the wet boots and stockings have been taken off is an excellent thing, and many people believe in the curative or preventive powers of gruel. 6. No, the gum water will do your hair no harm; buy the best gum, and make the lotion yourself.

PANSY.—The sea-weed cure, an extract of the sea-wrack (*Fucus vesiculosus*) is by far the best remedy for obesity, and, in fact, so far as we know, the only safe one. It may be safely taken by the most delicate. You may hope for a reduction of many pounds, twenty, thirty, or even forty by its use. It is prepared as a liquid extract and as pills concentrated from the extract, for those who prefer the one or the other form of dose. Mr. Mason, Pharmaceutical Chemist, Norwich, makes a speciality of its most careful and perfect preparation, and sends it out, post-free, for thirty-nine stamps, in cases containing thirty-two doses of either liquid extract or pills.

IN THE DUMPS.—1. As a rule, not even irritation follows the use of the depilatory, if it should cause any irritation this may easily be cured by the use of a little vaseline, or, still better, Vinolia Cream. You may use it safely for your arms, it will certainly not increase the growth; indeed, after a few applications it will stop the growth. 2. Plenty of exercise should be taken when the circulation is bad, and warm clothing and nourishing food are also necessary. The use of the flesh brush in the bath is beneficial, and gymnastic and calisthenic exercises are very good. You should never remain seated for any great length of time.

SNOWBALL.—1. Lemon tea is made by slicing two lemons, peel and all, very thin, placing them in an ordinary earthern tea-pot, and pouring over them a quart of boiling water. It should be taken as hot as possible, a pint at a time, and may be sweetened with sugar at discretion. 2. See also answer to Pansy.

MISS MARY C.—A good face powder is a great desideratum. We can recommend the Bloom of Stephanotis made by Mr. Mason, Bank Plain, Norwich, as the purity of its ingredients is guaranteed. It adheres well, is an impalpable powder, and is deliciously perfumed. Its use will thoroughly protect the complexion against the ravages likely to be caused by sudden changes of temperature, and the inclemency of winter. The price, including applewood box and puff, is 3s. 6d.

GINGER.—1. The preparation to which you refer is evidently the Imperial Hair Regenerator, and the address given is W. H. Sharp, 29, Ludgate Hill. You had better write for particulars as the advertisement appeared so long ago. 2. There is nothing better than a fine camels' hair brush used very lightly. 3. It is rather a hard task to remove freckles of sixteen years' standing, but it is quite worth while to try the new remedy. 4. You could use either vaseline or cocoanut oil for the eyebrows and eyelashes; rub in a little of either at night. 5. The mask is said to have a wonderful effect on the skin; if you do not fear the inconvenience try it by all means; it can only be beneficial.

ECHO.—The inhalation of oil of eucalyptus is said to be an almost certain preventive against cold and sore throat. You can carry in your pocket a little bottle containing a few drops of the oil and inhale the odour at intervals. The oil is very fragrant, the perfume resembling that of pine trees, and being pleasant and refreshing.

HETTY.—It is well, as we have often remarked, for people with hair of light and warm brown shades that these are the very tints which are slowest to turn grey. For it has always been most difficult to find a good brown dye or stain for these light tints. Walnut juice has hitherto been the nearest approach to these. Many of our readers will be glad to learn that by combining a vegetable extract of nutgalls with walnut juice Mr. Mason has succeeded in producing a vegetable stain for brown hair, which is, beyond comparison, superior to walnut juice in its effect upon the hair, and in richness and depth of tint, whilst equally harmless. Full particulars of it will be found in his advertisement, at the end of this journal.

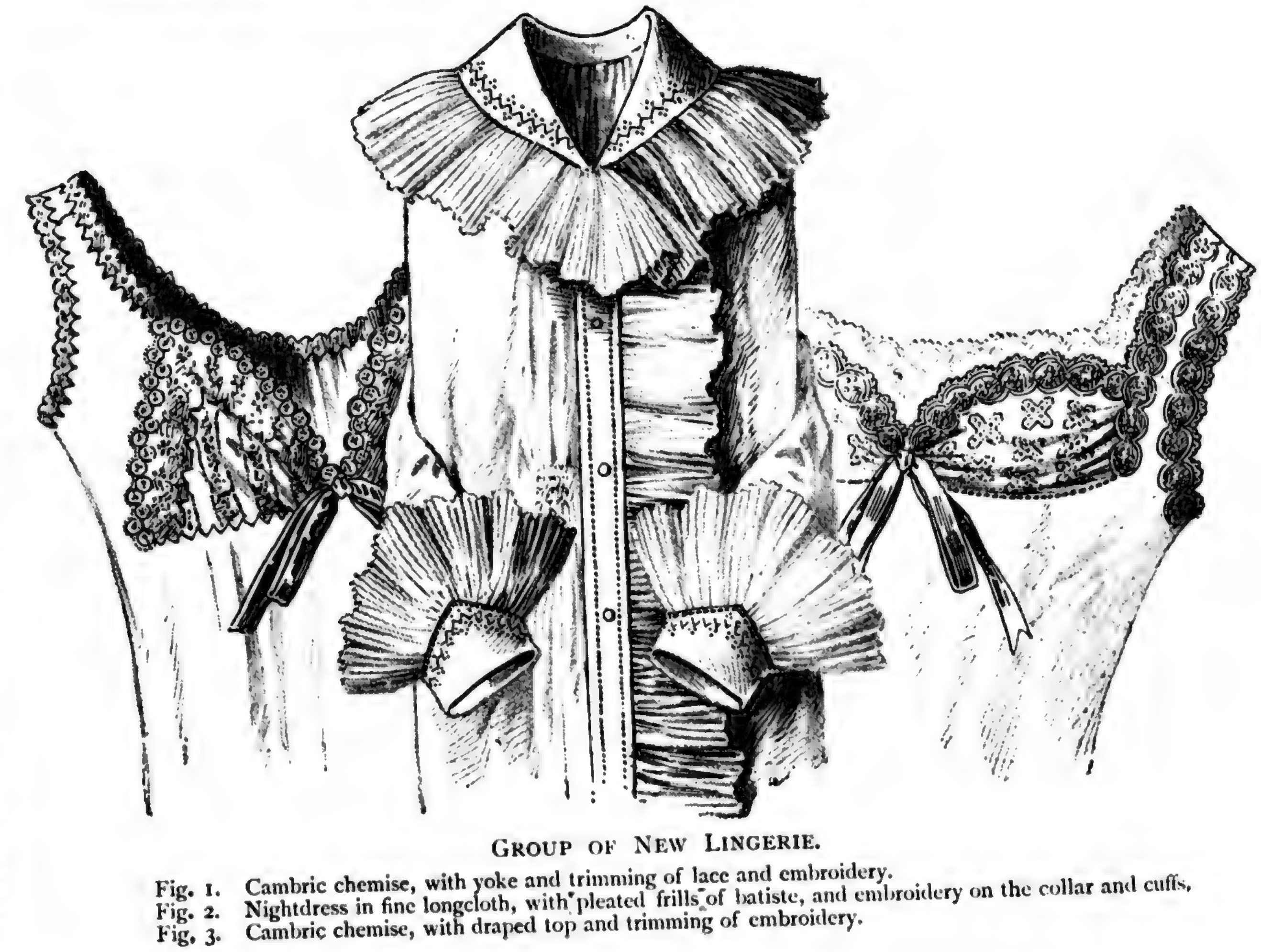
SANTA LUCIA.—1. The most harmless preparation would be vaseline; this is now often used for darkening the eyebrows. A perfectly harmless dye for the same purpose would be a little laudanum in water, but it would be better not to use this to the lashes. 2. Give up the use of the ointment and use Vinolia Cream in place of it. Rub a little of this on the spots frequently and then dust with Vinolia Powder; the natural or cream-tinted powder will be the best for you to use.

JURA.—1. Tincture of myrrh and borax is generally made with eau de Cologne eight parts, myrrh one part, and borax one part. Macerate for ten days and filter. The borax will not all dissolve. 2. Add one part of alcohol to three parts of the juice.

LYDIA.—Incipient greyness is frequently caused by a deficiency of sulphur in the hair. This may be remedied by the regular use of Mason's Sulphur Soap, which is especially prepared for this purpose. Should this fail you will have to try a dye. Mr. Mason, Bank Plain, Norwich, will send you a large cake upon receipt of 1s. 3d.

BEAD.—For the dusting powder you require mix together two parts of boracic acid, two parts of starch, and four parts of talc, all in fine powder. Perfume with a few drops of otto of roses or geranium. Apply the powder freely and frequently with an ordinary powder puff.

WEE WIFIE.—Lanoline Soap would suit your skin much better than that you are now using, of which we should doubt the purity, judging from its effects. Lanoline soap is really pure and superfatted, and you can use it for the baby as well as for yourself.



GROUP OF NEW LINGERIE.

Fig. 1. Cambric chemise, with yoke and trimming of lace and embroidery.

Fig. 2. Nightdress in fine longcloth, with pleated frills of batiste, and embroidery on the collar and cuffs.

Fig. 3. Cambric chemise, with draped top and trimming of embroidery.

No Toilet Preparation is more subject to fraudulent imitation than the VERITABLE EAU DE NINON, of the Parfumerie Ninon, 31, Rue du Quatre Septembre, Paris. This exquisite Lotion, which effaces wrinkles and restores whiteness to the skin and bloom to the complexion, is sent post free on receipt of a Post Office Order for 6 francs, according to the size of the bottle, and 50 centimes extra for postage.

DESCRIPTION OF OUR ENGRAVINGS.

Giving Details of the Latest Styles, Colours, and Materials.

Elegant Promenade Costumes. Page 6.

Fig. 1. Redingote of chinchilla-grey cloth, the fronts fitted by pleats which open out below the waist, and are joined at the waist by a silver clasp. Pleated skirt at the back. Medici collar of black velvet ending in revers standing out from the redingote. Straight collar of cloth. Coat sleeve with a deep cuff, and cloth cape open in front and forming a point at the back. It is raised at the shoulders, and forms a puff and fluted epaulet. Grey velvet hat trimmed with an osprey head and wings. Quantity of material required—cloth, 6 yards.

Fig. 2. Costume of dark blue amazon cloth, the skirt draped a little on the left and fastened up by a rosette of the cloth. Plain pointed bodice with Swiss belt of black velvet, and a drapery of the cloth ornamenting the front. The drapery is gathered round the neck and turned under at the edges; on the right side it forms a kind of Figaro jacket, but is shorter on the left side and fastened up on the shoulder. Velvet collar edged with feathers. Gigot sleeve, tight at the wrist. Blue velvet capote trimmed with black satin ribbon, feathers and jet. Quantity of material required—cloth, 7 yards.

Visiting and Reception Dresses. Page 10.

Fig. 1. Carriage mantle in light lavender-grey cloth. The full fronts are mounted on a rounded yoke of black velvet, covered with passementerie; at the back the yoke ends in a long point, reaching to the waist. The cloth is pleated on either side of the yoke and below the waist, where it is drawn in by strings underneath. High open collar of velvet and passementerie; black velvet bows on the shoulders. Hat of lavender-grey felt, trimmed with black velvet, green feathers, and a jet aigrette. Quantity of material required—cloth, 5 yards.

Fig. 2. Dress of black peau de soie, with broché pattern in pink. Fourreau skirt, trained at the back, the front trimmed with a narrow panel of frou-frou black net with pink ribbon run through it, the ends of ribbon forming a little fringe at the edge. Corsage with full fronts draped in rounded folds on the bust, and invisible fastening on the left side. The Swiss belt joining the yoke, the small Figaro jacket fronts and the deep cuffs are all of the black net run with ribbon. The front opens in a small V at the neck. Quantity of material required—broché, 14 yards.

Fashionable Visiting Toilettes. Page 11.

Fig. 1. Fourreau skirt of dark blue velvet, bordered with a fluted flounce with flat spaces, ornamented with reversed V's in chinchilla fur. Slight train at the back. Bodice with pleated basque open front and back, the openings bordered with fur. The bodice is without breast-pleats, and has a pleated bib ornament in front. Coat sleeve. Fur round the neck, armholes, and wrists; muff to match. Black velvet hat trimmed with a wreath of bows in straw-coloured satin ribbon and blue velvet. Quantity of material required—20 yards.

Fig. 2 Fourreau skirt of Russian grey cloth, with silk fancy stitching on the hem. Jacket bodice, the fronts open and cut in points at the waist over a waistcoat of old rose and silver brocade; a narrow plastron of black velvet between the fronts of the waistcoat. Revers and sleeves of cloth; collar of brocade. Cloth toque with brim of black velvet and a swallow at the back. Quantity of material required—cloth, 7 yards.

Novelties at Messrs. E. and R. Garrould's, Edgware Road. Page 16.

Fig. 1. Costume of striped woollen; plain skirt and jacket, the open fronts turned back with revers, and rolled collar at the back. Waistcoat of light-coloured cloth. College cap of red velvet with pleated crown; the brim edged with jet; red velvet bow and two black birds on one side.

Fig. 2. Toque with crown of yellow velvet and black velvet brim. Bows and curled quill feathers at the back.

Fig. 3. Tailor-made dress of fancy tweed, plain skirt and double-breasted bodice with slight point in front and two rows of large buttons. Long open jacket with revers and turned-down collar stitched round the edges. Velvet capote trimmed with jet, ribbon, and feathers.

Fig. 4. Henry VIII. hat with crown of brown velvet and pleating of shaded satin ribbon edging the brim. Bow of shaded ribbon and black feathers at the back.

Fig. 5. Toilette of fine cream woollen; demi-trained skirt, with long pointed panier draperies gathered on to the bodice under the folded band. Bodice with draperies from the shoulders fastened with a rosette on the chest and opening over a pointed plastron striped with gold braid; similar braid on the collar and sleeves.

Lady's Pictorial: "'Imperial' Softsoap is wonderful for scouring purposes"

Fig. 6. Capote with fan drapery of cream velvet embroidered with bronze and rubies. Brim of dark beige velvet with pleated bow in front; at the back a bow of cream ribbon and a cream aigrette.

Dinner and Evening Dresses. Page 17.

Fig. 1. Dress of white bengaline bordered with a flounce of white crêpe de chine. Corselet of bengaline cut in scallops round the lower edge and bordered with silver jewelled galon. Chemisette and sleeves of crêpe de chine, the sleeves drawn in at the elbow by shaped bands of bengaline bordered with galon.

Fig. 2. Skirt of broché satin with pale mauve ground and pattern in faint shades of green and yellow; at the edge bows of mauve satin ribbon with deep bead fringe falling from them. Bodice and train of emerald-green velvet, the bodice with long points in front trimmed with fringe open over a full plastron of mauve crêpe drawn in at the waist by ribbon to match. Similar ribbon on the puffed elbow-sleeves which are edged with fringe.

Fig. 3. Princess dress of grey bengaline open in front over an under-dress of straw-coloured surah mounted with a gauged heading on a lace chemisette and collar. The fronts turned back in revers and fluted epaulets of black velvet. Full sleeves of surah drawn in at the elbow by bands of velvet fastened with a small jewelled clasp. Lace ruffles at the wrist.

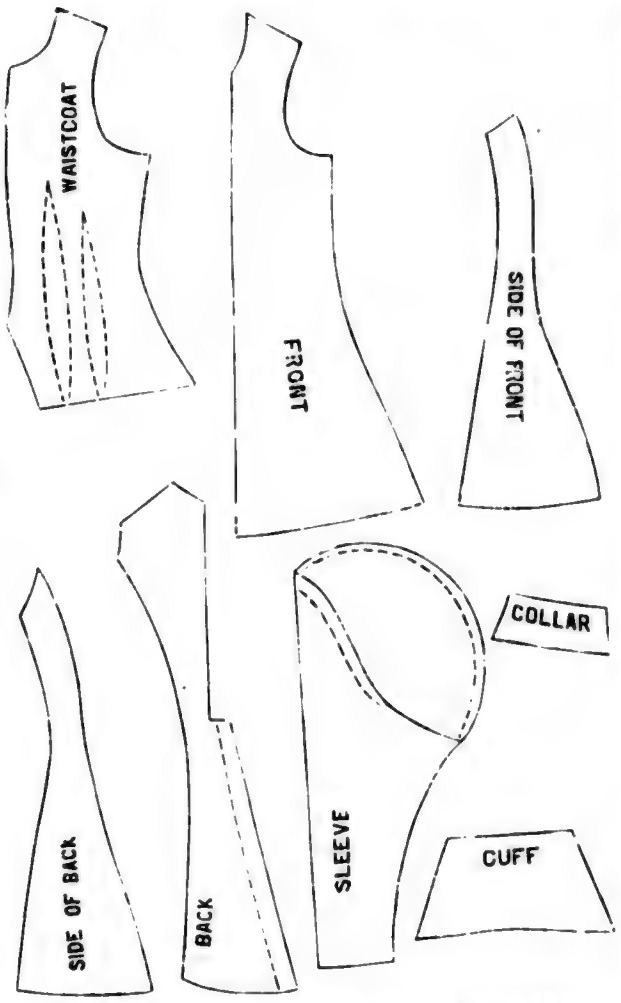


Diagram of the Cut-out Paper Pattern.

Parisian Models of Walking and Visiting Costumes. Page 20.

Fig. 1. Dress of striped beige and brown woollen, the skirt trimmed with a festooned flounce of black lace. Open jacket bodice with deep basque, showing a pointed waistcoat of beige satin, fastened invisibly with hooks down the front. Pocket flaps on the basques. Deep turned-down collar of the woollen, trimmed all round with lace. Coat sleeves with cuffs. Buttons on the jacket fronts, pockets, and puffs. Black velvet hat trimmed with green velvet and a black aigrette. Quantity of material required—7 yards.

Fig. 2.—Dress of black bengaline, with broché pattern in satin outlined with gold. The skirt trimmed at the edge with a flounce of plain bengaline, headed by bands of black feather trimming and net, with yellow satin ribbon run through it; the skirt gathered and slightly draped on the hips. Pointed bodice open in front over a small plastron of black velvet framed by feather trimming; collar to match. The fronts slightly full and ornamented with bands of the ribbon and net insertion, the lower part of the sleeve of the same; the upper part a puff of the broché. Velvet capote embroidered with gold, and small plume in front. Quantity of material required—broché, 12 yards; plain bengaline, 3 yards.

Fig. 3. Costume of bleu de France woollen with large hairy spots in grey, blue and beige. Skirt bordered with a wide band of blue velvet and draped on each side to simulate a kind of long panier; the drapery is formed by folding over the front breadth. Bodice with small basque opening over a plastron of velvet, and double-breasted waistcoat of the same; the fronts of the bodice buttoned down on the waistcoat. Large revers and deep turned-down collar of velvet; high collar and cuffs to match. Draped toque of blue velvet with black feathers on the brim and plume to match at the back. Quantity of material required—7 yards.

Fig. 4. Toilette of shot silk in black and vieux rose embroidered with vieux rose silk. Fourreau skirt cut in scallops over a pleated flounce of vieux rose silk. Bodice with deep basques draped in paniers; the fronts cut low over a pleated chemisette of vieux rose silk, the right front crossing over to the left and draped with a jewelled clasp embroidery round all the edges; plain back with pleated coat basque. Coat sleeve embroidered at the wrist. Toque of pale green velvet trimmed with black feathers. Quantity of material required—shot silk, 13 yards; plain silk, 4 yards.

Walking Dresses for Town and Country Wear. Page 21.

Fig. 1. Dress of chocolate-brown woollen with hairy spots in the same colour; a band of open embroidery in dark heliotrope velvet and gold across the front. Bodice with deep basque, the front of embroidery with draped bretelles of the woollen and corselet of the same cut with the basque which is cut in square tabs. Long tabs of embroidery simulating pockets at the sides. Sleeves of the woollen with embroidery at the wrist. Capote of beaded embroidery trimmed with bows of crépon in two colours and a jet butterfly. Quantity of material required, 7 yards.

Fig. 2. Dress and mantle of copper-coloured cloth; fourreau skirt embroidered at the edge with beads to match. Pointed bodice; long tight-fitting jacket with coat sleeves and pelerine mounted in front to simulate a yoke. Embroidery on the jacket fronts, collar, cape, and sleeves. Draped capote of black velvet, with fancy plume front and back. Quantity of material required, 11 yards.

Fig. 3. Fourreau skirt of dull blue cloth cut in square tabs at the edge over a pleated flounce of silk, the tabs trimmed with black passementerie. Pointed bodice with tabbed basque over a pleated basque of silk. Full plastron of silk framed by passementerie bretelles and drawn into a point at the waist. Collar of cloth and pleated collarette of silk. Passementerie on the sleeves and basque. Black velvet capote with draped brim of pale blue velvet and black plume at the back. Quantity of material required, cloth six yards, silk eight yards.

Fig. 4. Dress of heliotrope woollen with hairy stripes in a darker shade, the skirt trimmed with five rows of dark heliotrope ribbon velvet. Bodice with deep basque open in front over a full blouse of silk to match mounted on a velvet yoke. Bretelles of velvet starting from the yoke, fastened to the breast pleat at the waist and crossed on the lower part of the plastron which ends in a full basque; the left bretelle is mounted on the plastron, the right one underneath Collar, revers, cuffs, and pocket flaps of velvet. Black velvet hat trimmed with black feathers and heliotrope velvet. Quantity of material required, six yards.

DESCRIPTION OF THE NEEDLEWORK DESIGNS.

No. 1. Design for Centre of Sofa Cushion.—The design is worked with coloured embroidery silks on satin sheeting, in satin stitch and crewel stitch.

No. 2. Square in Guipure d'Art.—The square may be used for chair-backs, with bands of étamine forming an insertion. The stitches are linen and darning stitch, with point d'esprit for the ground.

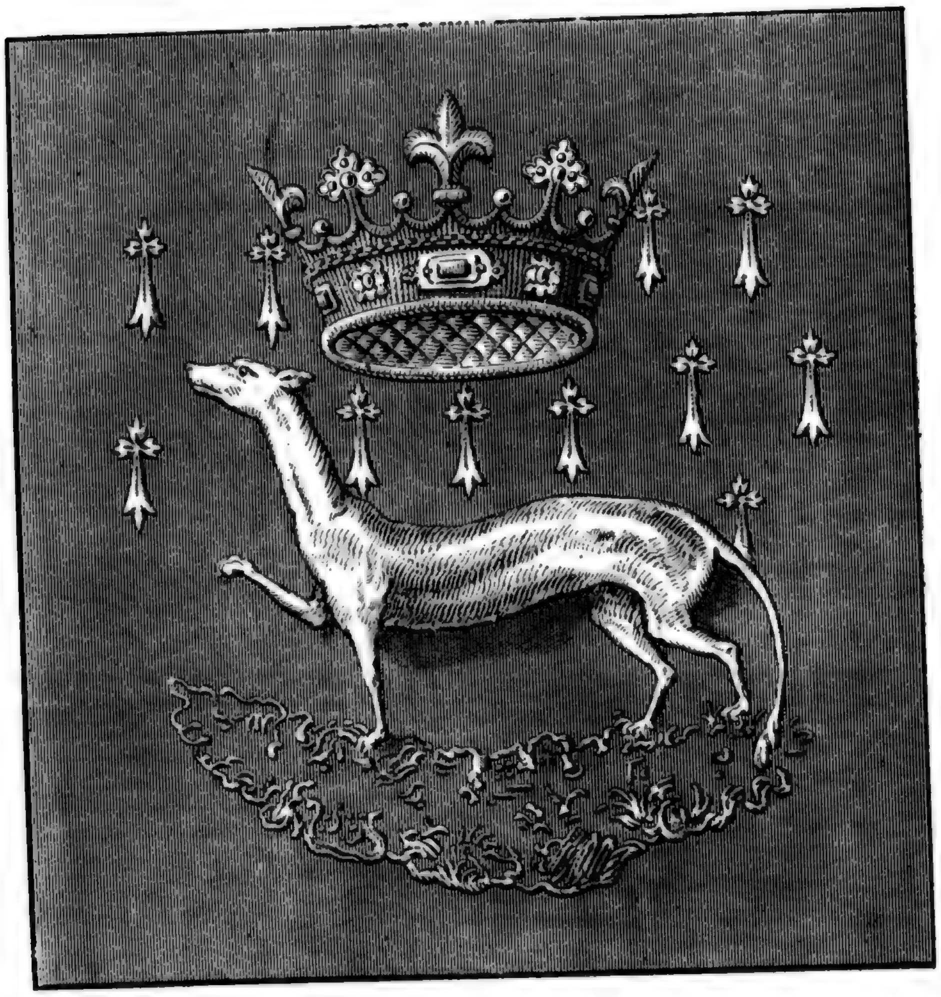
No. 3. Plush Match Box.—The box is covered with plush in any dark shade, and a narrow piece of embroidery is laid along the top. The ends are secured with narrow gimp. The box is intended for the writing-table or for the travelling bag.

No. 4. Cloth Penwiper.—The penwiper is made of pinked-out pieces of cloth, folded in pleats and mounted on a foundation and back of stout cardboard. The front is stiffened with cardboard and decorated with an embroidered spray; at the sides the cloth is folded in an open pleat. It should be weighted a little at the base.

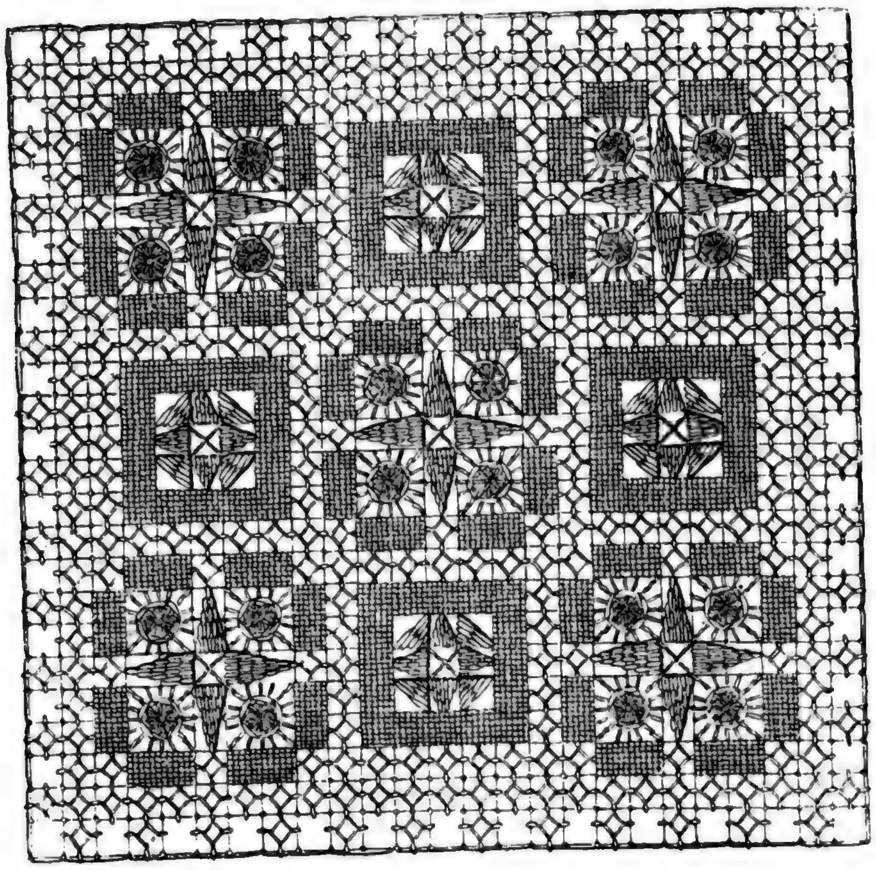
No. 5. Folding-Case for Photographs.—The two sides of the case are covered with moss-green plush; at the lower part of the inner side a band of embroidery, lined with silk, forms a kind of pocket into which the photographs are slipped. A little fancy tinsel braid or gimp is used to secure and ornament the

Lady: "The 'Imperial' Softsoap is excellent for washing silver, &c."

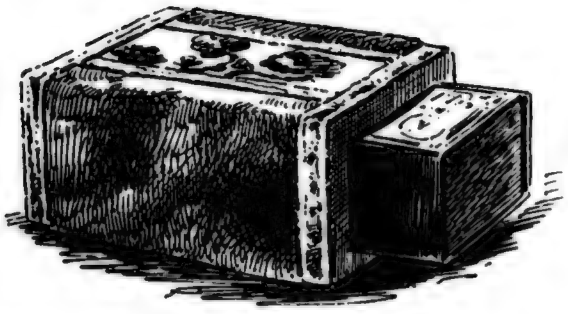
NOVELTIES IN NEEDLEWORK.



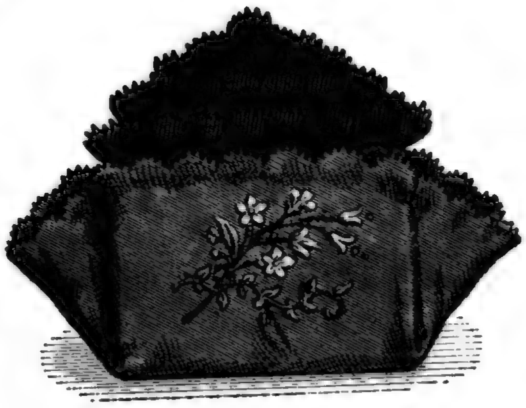
No. 1. Design for Sofa Cushion.



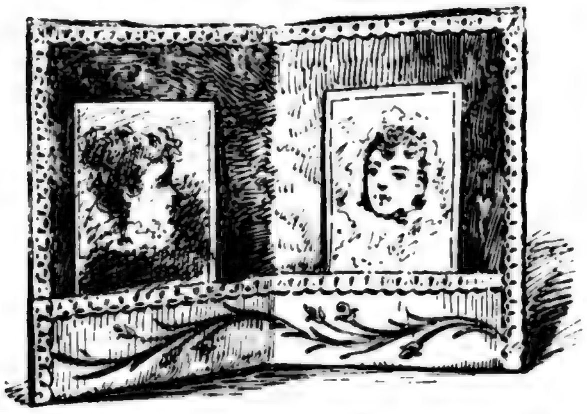
No. 2. Square in Guipure d'Art.



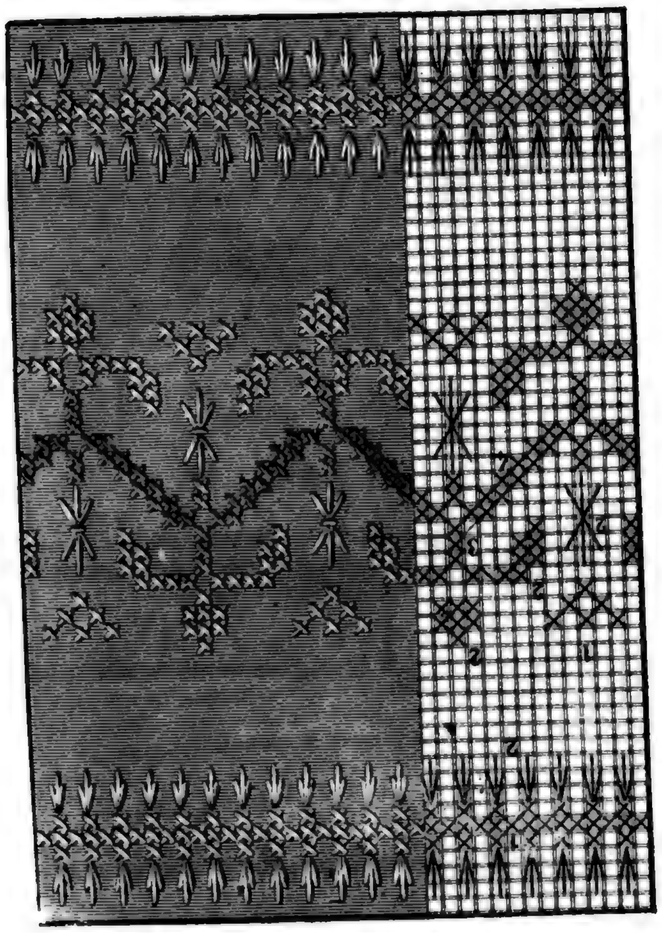
No. 3. Plush Match Box.



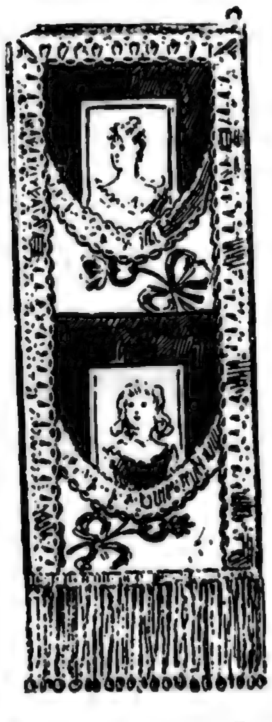
No. 4. Cloth Penwiper.



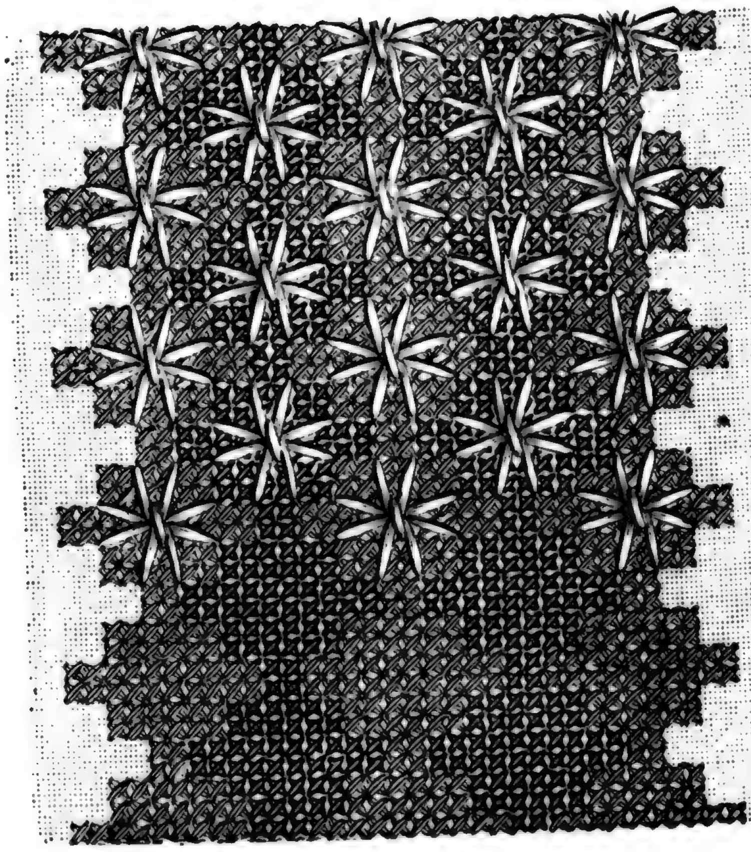
No. 5. Folding Case for Photographs.



No. 6. Band in Cross-Stitch.



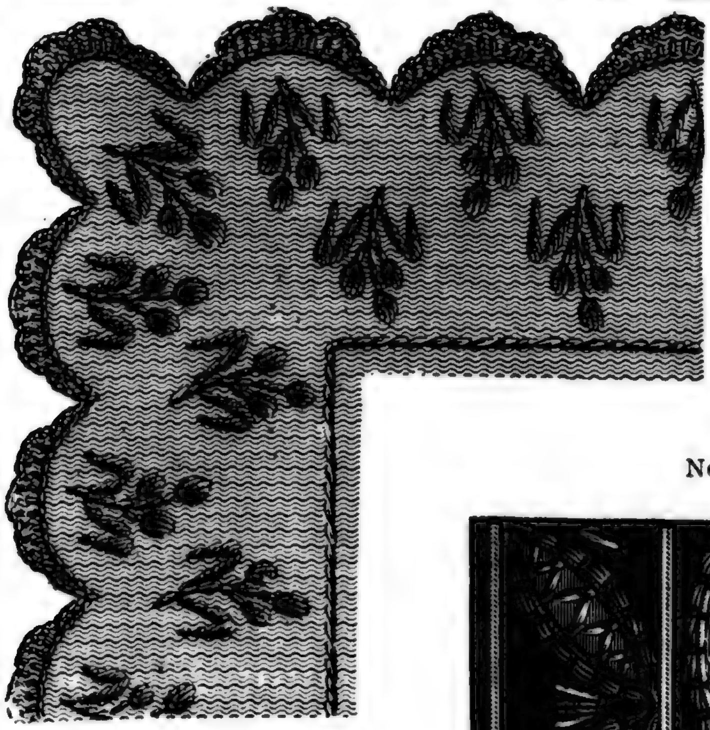
No. 7. Hanging Case for Photographs.



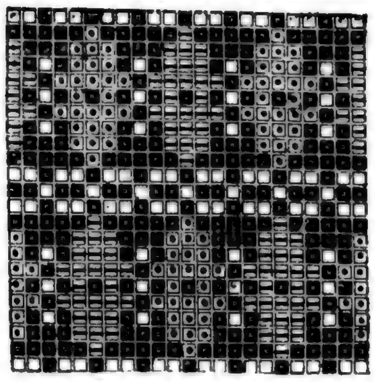
No. 8. Band for Cushion.

We beg to recommend Messrs. Walter Evans & Co., Derby, for every

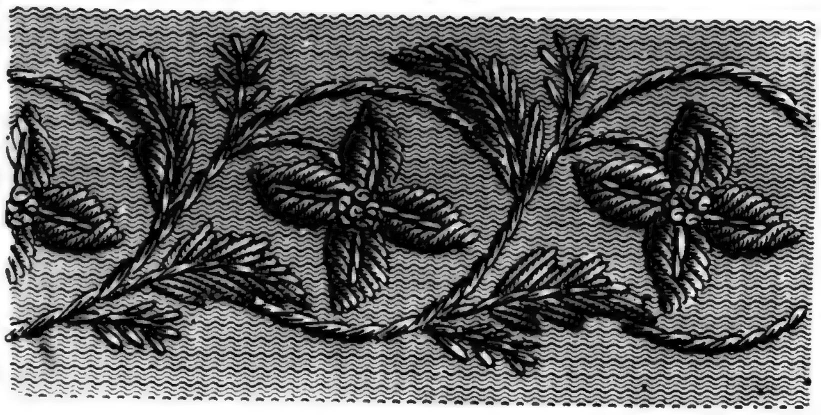
NOVELTIES IN NEEDLEWORK.



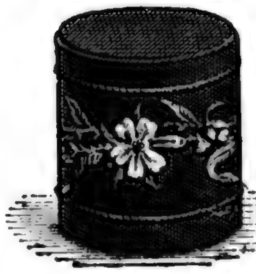
No. 9. EMBROIDERED BAND AND CORNER



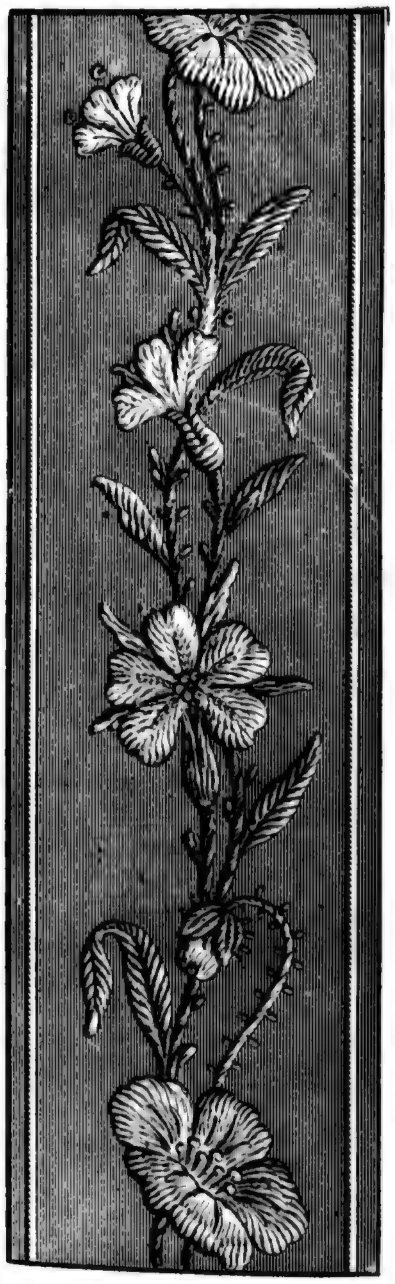
No. 10. DESIGN IN TAPESTRY WORK.



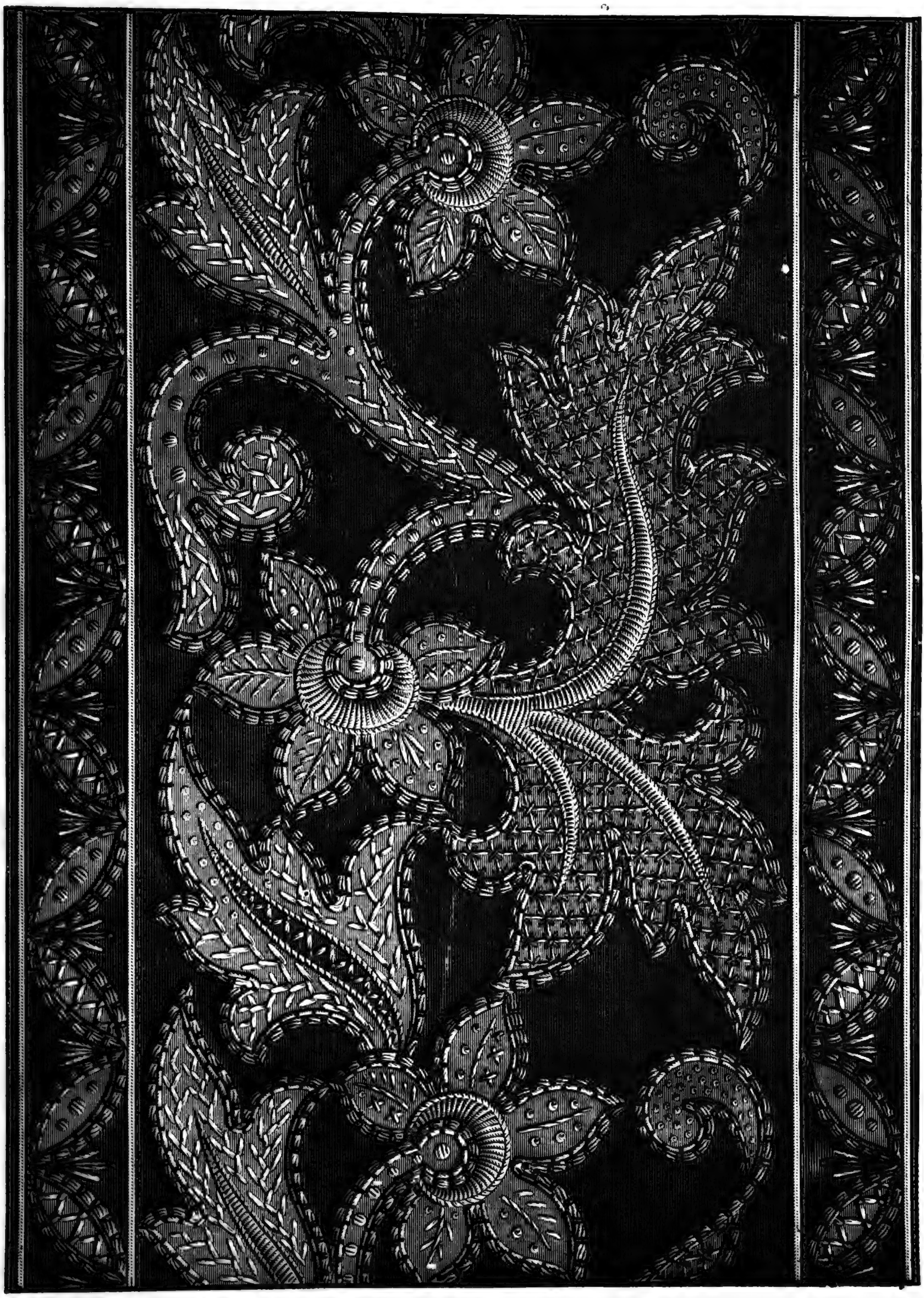
No. 11. EMBROIDERED BAND.



No. 12. TRINKET BOX.



No. 13. BAND FOR TRINKET BOX.



No. 14. BAND FOR CURTAIN BORDER.

kind of Crochet and Knitting Cotton, Embroidery, and Maltese Thread.

edges. The case is intended for travelling, as it takes very little room when folded flat.

No. 6. Band in Cross Stitch.—The band shows the method of laying canvas on material to work regular stitches on this last. The canvas is tacked in place, and when the work is completed it is drawn out thread by thread. The band may be used for bordering towels and other purposes.

No. 7. Hanging Case for Photographs.—The case is composed of a piece of stout cardboard about 14 inches long and 6 inches wide; this is covered on the right side with rich old brown or green plush, and at the back with silk. The pockets are pieces of antique embroidery or brocade, and the case is finished off with tinsel fancy braid and fringe to match. Two loops of gold braid at the top serve to hang it up on the wall.

No. 8. Band for a Cushion.—The band is worked on étamine or on Penelope canvas; the light cross stitches are in a single shade of aloes green, and the dark stitches are in red wool. The stars are worked in gold-coloured silk. The design can be repeated to any width.

No. 9. Embroidered Band and Corner.—The design may be used for glove and handkerchief sachets, or for working on flannel for babies' shawls.

No. 10. Design in Tapestry Work.—This small pattern may be used for slippers or other purposes, and is worked in four colours only; black for the black squares; light green silk for the white squares; and two shades of brown for the squares with dots and lines.

No. 11. Embroidered Band.—The design is intended for working on satin waistcoats to be worn with Louis XV. coats in velvet. The pattern is worked down the fronts and round the lower edge of the waistcoat and on the collar and pockets.

Nos. 12 and 13. Trinket Box.—The box is intended for small trinkets, and is of wood, lined with wadded satin and covered with velvet, plush or other material. The band (No. 13) is worked on silk or satin, and secured round the middle of the box.

No. 14. Band for Curtain Border. — The ground is of moss-green velvet or plush, with applications of satin in two shades of old red. The outlines are marked by a couching of pink wool, secured with old gold silk; inside this is a line of dull gold thread sewn on with silk to match. The coral stitching is worked with almond-green silk; the crossed diamonds and fancy stitches are in two shades of brown silk; the knots grey-blue; the thick veinings are in grey-green silk, outlined with dull gold thread. The colours are repeated in the border.

DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

The pattern is that of a Louis XV. jacket to be made in velvet, with waistcoat of plain white satin, ornamented with embroidery, or of broché silk or satin in a light colour. The jacket consists of five pieces, the front, straight from the shoulder and widely opened, the two side pieces, the back with open overlapping basque in the centre, and the sleeve cut in a single piece and raised at the shoulder. The lining of the sleeve is in the ordinary coat shape. The fronts of the jacket are lined with silk, matching the waistcoat in colour. The waistcoat is tightfitting, with two breast pleats, and is either joined to the jacket at the shoulder and under arm seams, or made up with a plain waistcoat back, and put on as a separate garment. The deep mousquetaire cuff may be of velvet or of the waistcoat material; the high collar finishing off the waistcoat is of the same material as this. Either of the narrow embroidered bands, Nos. 9, 11, and 13, would be suitable for working on the fronts and edge of the waistcoat; fine silks in delicate colours should be used for the work. Quantity of material required, velvet, 6 yards.

FANCY DRESSES FOR LADIES.

QUEEN CATHERINE HOWARD.

Dress of rich brocade with gold and pearl embroidery round the low bodice and square front; the front and back parts of skirt joined by jewelled clasps over the petticoat of plain silk. Sash caught in with jewels. Long tight sleeves slashed at intervals, and very full over-sleeve slashed and ornamented with jewels. Headdress of silk covered with a gold network and pearls.

A DANCER.

Underskirt of white pongee silk. Accordeon-pleated over-skirt of white mousseline de soie; the bodice and sleeves of the same. Corselet of black velvet embroidered with silver.

EGYPTIAN DRESS.

Pleated skirt of the palest pink pongee silk and bodice of the same striped with jewelled galon. Tunic of crêpe de chine in a darker shade with a rich band of embroidery in red, gold and black down the centre, and bertha to match. Silk tassels edging the tunic. Jewelled tiara on the head, and veil of spangled tulle.

SPANISH STUDENT.

This is a very effective dress carried out in the national colours. The under-skirt and the ribbon draping the over-skirt are yellow, the over-skirt is red, and the bodice of black velvet with drapery of black jetted tulle. Yellow and red bows on the shoulder and on the cocked hat which has a little gilt spoon in front. Black lace ruche round the neck.

POLISH COSTUME.

This may be carried out entirely in white cloth with trimming of swansdown and gold braid and embroidery. Coloured cloth or silk may be used for the under-skirt, the lining of the hanging sleeves and the cap; but this is not so pretty as the entirely white costume.

A COUNTRY MAID.

The skirt is of red woollen trimmed with black velvet. The velvet bodice is laced over a draped crossed bodice of white lawn. Embroidered muslin apron; knots of black velvet on the pockets and shoulders. Straw hat lined with pale blue silk and trimmed with ribbon and velvet.

FANCY DRESSES FOR CHILDREN.

Fig. 1. Shepherdess.—White silk skirt edged with narrow lace. Bodice and over-skirt of blue silk looped up with pink roses. Watteau cloak with collar of the blue silk. White chemisette. Straw hat lined with blue and trimmed with pink roses.

Fig. 2. Incroyable.—Coat of mauve and green striped silk with cuffs and lapels of black velvet. Mauve and white striped waistcoat. Green satin breeches. Large lace and muslin cravat. Cocked hat with tri-coloured cockade. Black stockings with white spots.

Fig. 3. Pantaloon.--In black satin with yellow spots and ribbon. White frills at the neck and wrists. Red wig.

Fig. 4. Cook.—Red skirt with lace or embroidery at the edges. Black velvet bodice laced over a white chemisette with frilled collar and puffed sleeves to match. White apron with coloured embroidery. White cap.

Fig. 5. Gipsy.—Skirt of tawny-yellow woollen with diagonal bands in coloured embroidery. Bodice to match. Scarf forming sash of black silk embroidered with gold and colours. Cap to match.

Figs. 6, 7, and 8. Fifty Years Ago.—The first little girl is in a frock of plain blue silk over a white petticoat and under-bodice. The bonnet is white, lined with blue. The little boy wears yellow nankin trousers and a white bodice and embroidered collar. Large cloth cap on the head. The last little girl is in striped pink and white silk over a white muslin bodice and sleeves. The front of the bonnet is white, the crown pink.

Fig. 9. Trovatore.—Doublet of damask silk, showing a skirt and puff below the waist of white cambric. Sleeves of plain silk slashed in front over white under-sleeves. Silk tights with ribbons at the knees. Embroidered pouch slung on the girdle. Silk cap with long feathers.

Fig. 10. Clown.—Costume in white sateen, the figures of rabbits, &c., in black and red silk. Yellow frills at the neck and ankles.

DESCRIPTION OF THE NEEDLEWORK SUPPLEMENT.

The design for a sofa cushion in Oriental embroidery is the subject of our Prize Competition for December. Competitors are requested to pay great attention to the shading, as the effect of the design is lost unless the shading is correct. The colours employed are not many, and may easily be distinguished by the help of the key on either side of the design.

DESCRIPTION OF OUR ARTIST'S SKETCHES.

No. 1. Ball toilette in primrose silk, trimmed with yellow chrysanthemums and white chiffon.

No. 2. Ball dress; the skirt of vieux rose silk, the bodice of pale green chiffon trimmed with bands of dark green velvet ornamented with appliqué gold embroidery. Long sash of green ribbon.

No. 3. Ball dress for a young lady, composed of white tulle with a deep band and sash of bright saffron ribbon.

No. 4. Rich dinner dress of sapphire blue silk and velvet, trimmed with écru lace and embroidery.

No. 5. Smart dinner-gown of cream satin duchesse draped with chiffon; the bodice is finished off with a basque of rich jewelled embroidery, and similar trimming ornaments the neck; the skirt is edged with ostrich feather bordering.

No. 6. Evening toilette with Directoire coat of pale blue and silver brocade, and skirt of pearl white satin duchesse.

To prevent any possibility of mistake by Ladies inexperienced in the use of Paper Patterns,
Every part of the Pattern is Stamped.

MYRA'S
RELIABLE PAPER PATTERNS.

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MEASUREMENTS REQUIRED.

......Size of Waist.
......Bust under Arms.
......Size round Shoulders.
......Size across Chest.
......Size across Back.
......Length of Back.
......Length of Neck to Waist.
......Length under Arm.
....Length of Shoulder.
....Length of Arm, Shoulder to Elbow
....Elbow to Wrist.
....Length inside Arm.
....Size of Neck.
....Size round Hips.

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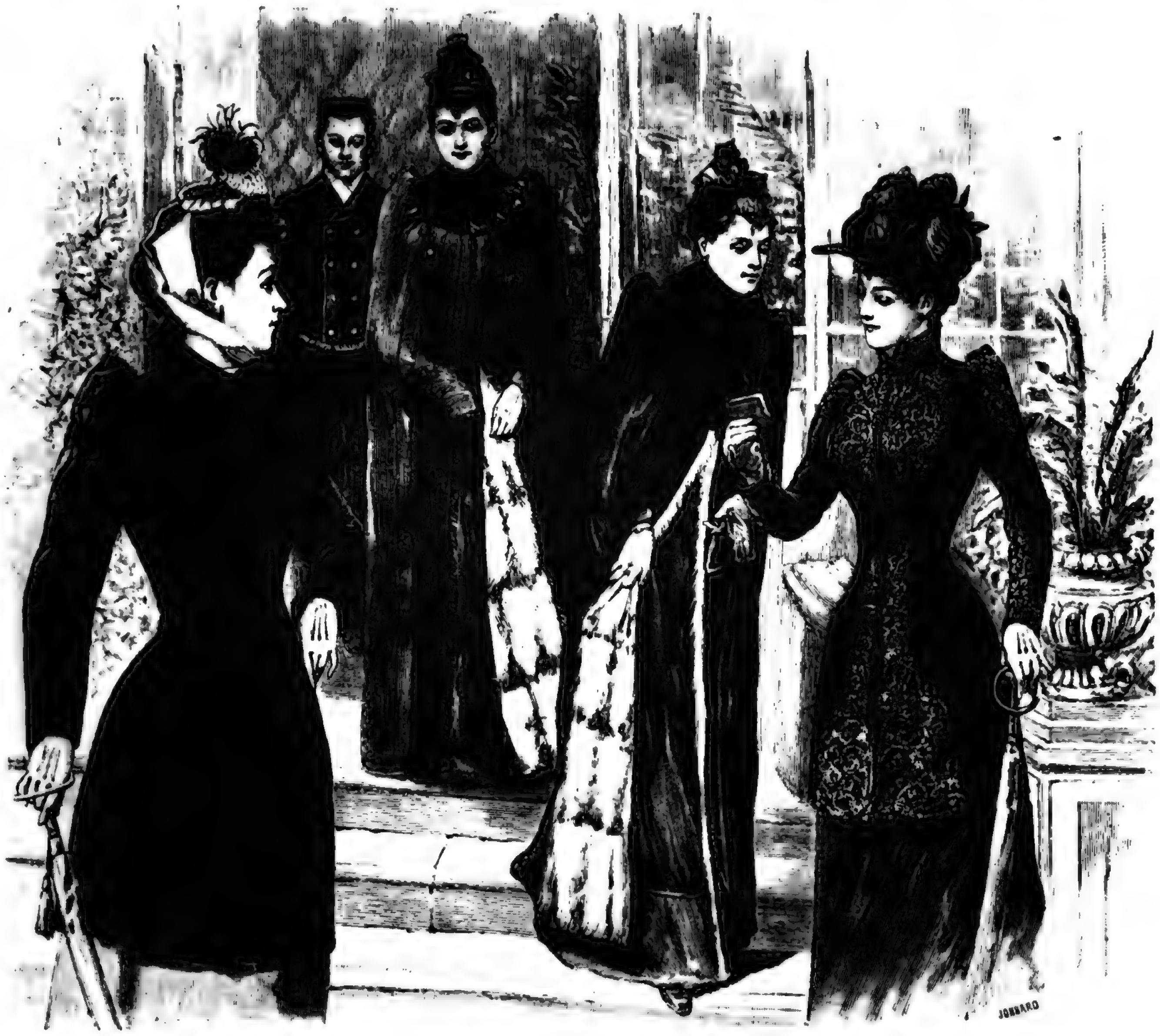
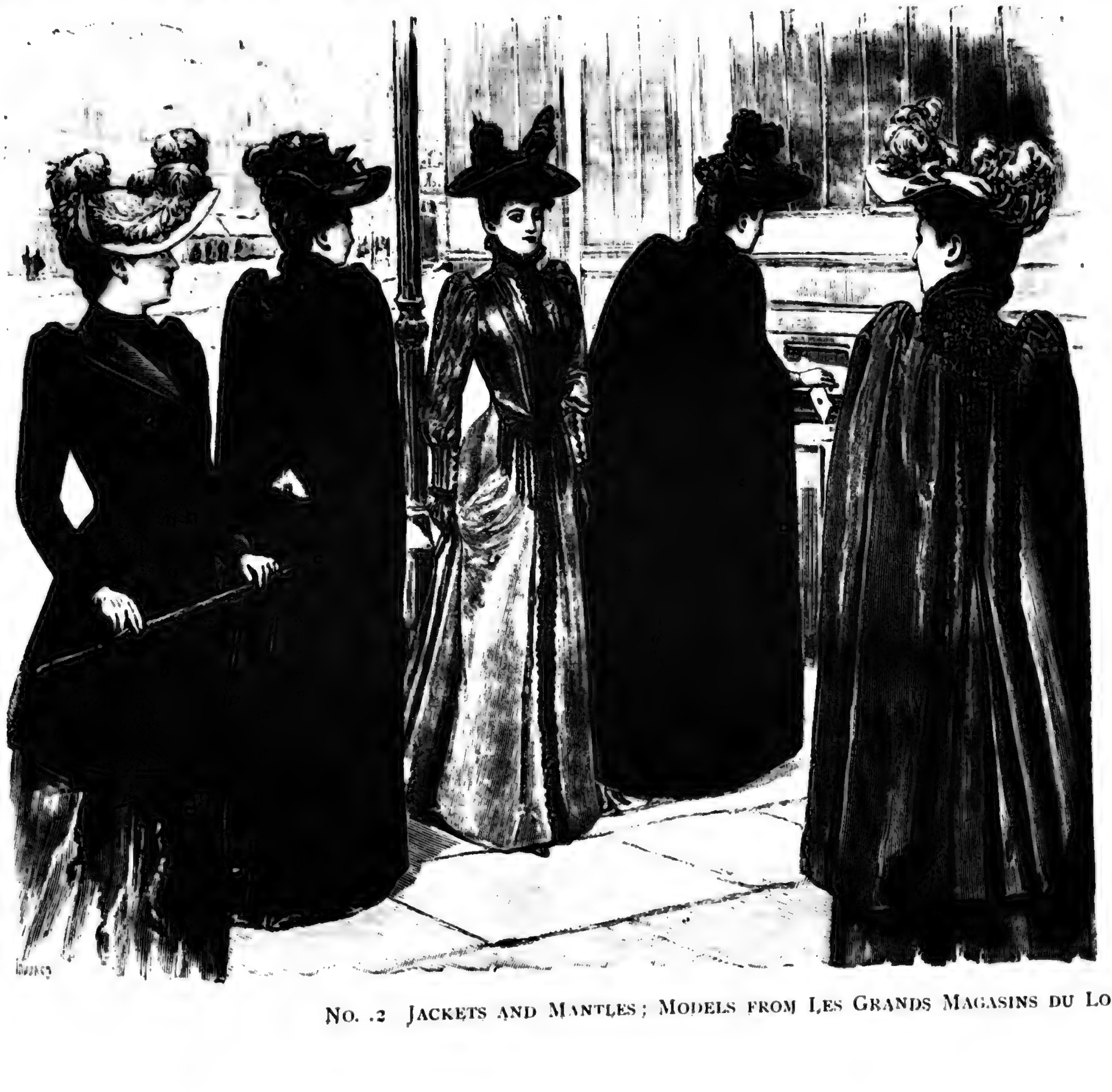
Novelties at Les Grands Magasins du Louvre, Paris.

The new mantles shown this season at Les Grands Magasins du Louvre are as ever of the most varied descriptions, including every style in vogue and comprising the richly embroidered, costly, and elegant models that can be worn only by the wealthy, and those of more modest appearance and price that are suited to the vast numbers of women whom circumstances oblige to walk or journey by omnibus, but who, nevertheless, can appreciate the taste and good cut that are so sure to be met with in the mantle department at this house.

One of the most practical fashions this season is that of the three-quarter length seal plush jacket. An excellent model of these is shown at fig. 1 of our first illustration; it is made in several qualities, lined with quilted satin, at prices ranging from two to six guineas. A very elegant jacket is that illustrated at fig. 4; this is of black velours du nord lined with wadded surah and richly embroidered by hand; the price begins at £5 5s. 6d., but the same jacket may be had without embroidery at £3 18s. 6d., and in seal plush, with fox fur on the collar and sleeves, from four guineas.



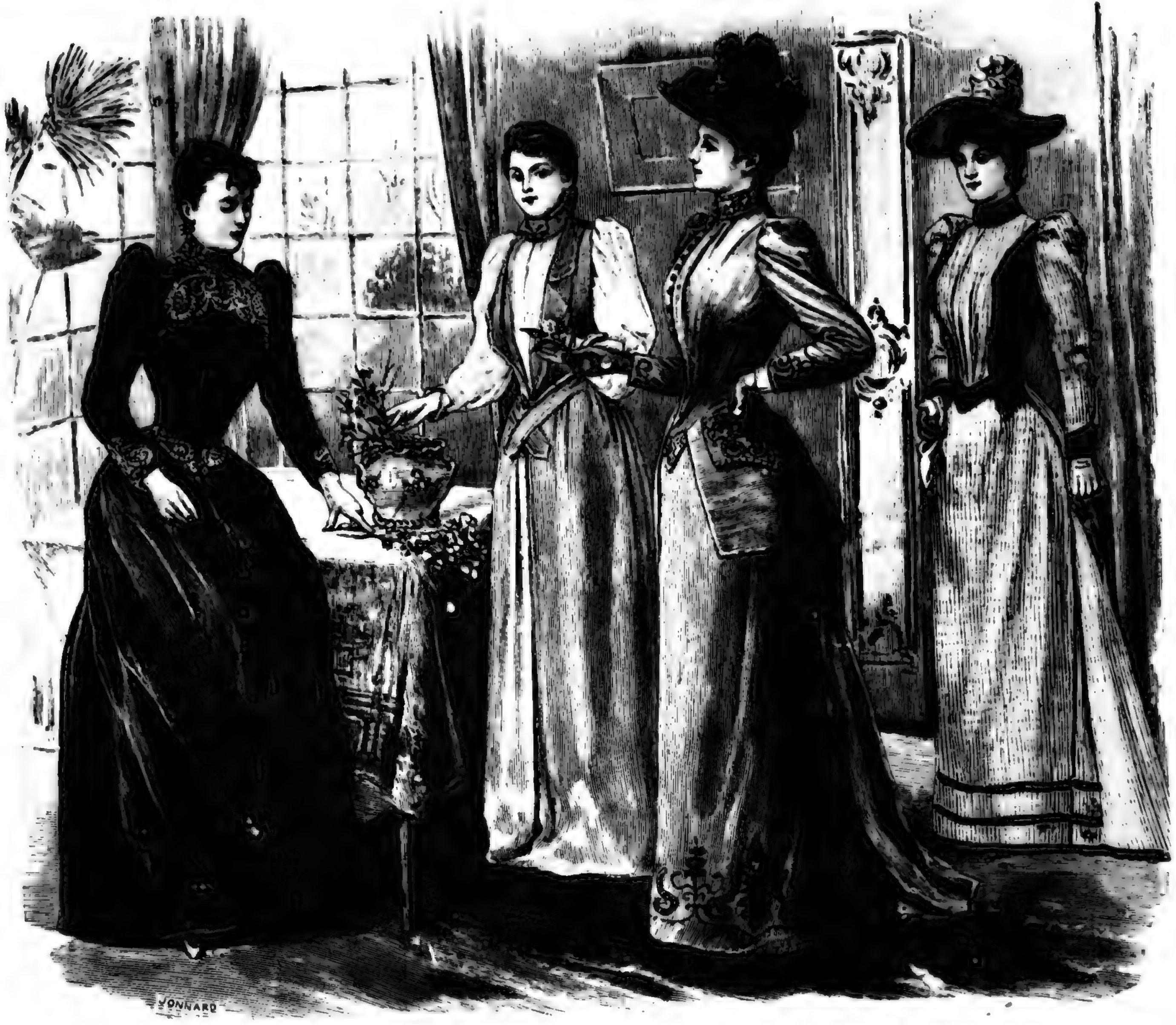
No 1. Plush Jackets and Fur-lined Cloaks.



No. 2 Jackets and Mantles; Models from Les Grands Magasins du Louvre, Paris.

Fur-lined cloaks have become a necessity to most women, whether for driving, walking, or evening wear; for dwellers in the suburbs who come up to town by evening trains to go to theatres or concerts, nothing can compare with a long fur-lined cloak for comfort and convenience. Either of the two models shown in No. 1 is admirably suited for this purpose; the first is made in vigogne and in diagonal in three sizes and at various prices, beginning with £4 17s. 6d., depending on the material and the quality of the grey squirrel fur used for the lining. The cloak may be had in black, grenat, navy blue, and grey; the yoke is of black beaver and is finished off with a collar that can be turned up or down. The second model is a plain circular cloak fitted at the back, lined with grey squirrel, and made in vigogne and in silk. The shawl collar is of opossum, and the price of the cloak in vigogne, and in the smallest size, is only £2 18s. 6d.

The jackets and cloaks illustrated at No. 2 are all of a very inexpensive



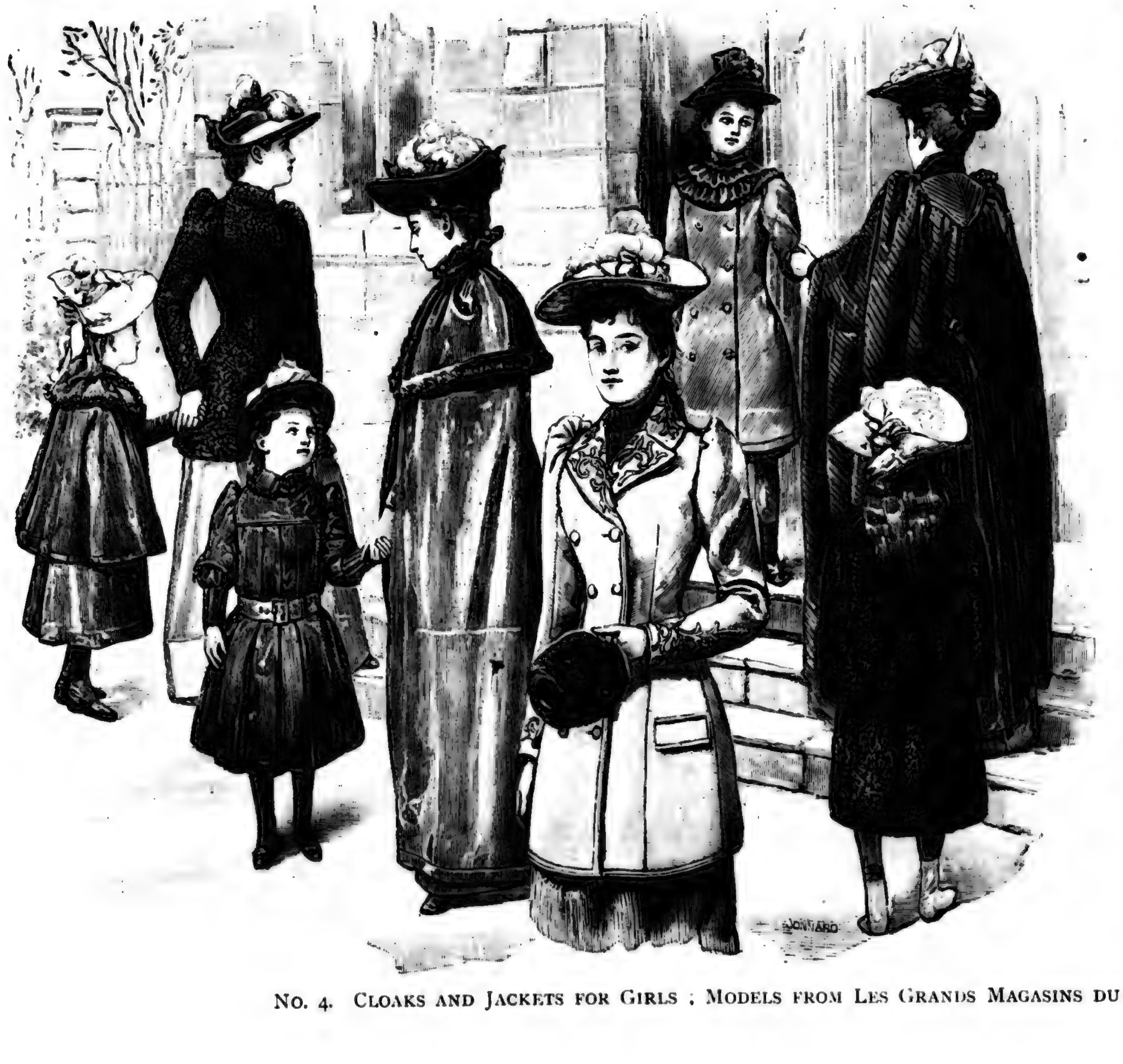
No. 3. Morning Dresses for Ladies.

description. The double-breasted jacket, fig. 1, is of ribbed black cloth lined with satin and with revers of faille; the price is £1 14s. The long cloak next to this is a lovely model in seal plush, lined throughout with surah to match. The redingote, fig. 3, is made in black and in coloured cloth at two guineas. The collar and front are trimmed with silk marabout, and the fringed band is of passementerie. A very useful mantle in black fancy cheviot is fig. 4, with a yoke and trimming in front of imitation astrachan. The last model is a cape made in black and coloured cloth lined with wadded surah and ornamented with a fringed yoke of dull passementerie.

The morning dresses, of which some excellent examples are illustrated at No. 3, are as fascinating in price as they are in style and materials. Fig. 1, for instance, is a marvel in silk plush, trimmed with metallic gold braid, and costs only £2 10s. The elegant indoor dress next to this in coloured cashmere, with the sleeves and front in cream cashmere costs £1 14s., and can be had in a great variety of costumes. Fig. 3 is a walking costume in black or coloured vigogne with fine silk and bead embroidery on the skirt and corsage. The costume, fig. 4, is of fancy woollen with jacket and ornaments of silk velvet.

Of costumes, mantles, jackets and hats for girls of all ages there is an immense variety, some few of which are illustrated at No. 4. Astrachan cloth is used for jackets as at fig. 2, which is a remarkably cheap model, and a somewhat similar looped stockingette cloth is employed in black, navy, and beige for little girls' cloaks with capes; one of these light, warm cloaks is shown at fig. 7. Another very nice cloak for a little girl is fig. 7 which is made in plain cloth in black, navy, and beige, and is finished off with a double cape bordered with marabouts. The little pleated blouse near this is also made in black and coloured cloth and is trimmed with a narrow border of astrachan.

Older girls wear three-quarter length jackets and long cloaks; a pretty double-breasted jacket with silk embroidery on the revers and sleeves is shown at fig. 5, and two different styles of long cloaks are illustrated at figs. 4 and 8; the full pélerine of fig. 4 is very fashionable, and the fur bordering is either in beaver or in real astrachan fur.



No. 4. Cloaks and Jackets for Girls; Models from Les Grands Magasins du Louvre, Paris.

Our Lesson in Dressmaking: No. 64.

GORED SKIRTS AND A COAT BODICE.

LONG jackets, both as the bodices of dresses and as outdoor garments, continue in high favour, but coat bodices, such as our model, fig. 1, are the most elegant and fashionable for dresses. In many of these the coat-tails are of excessive length, sometimes even reaching to the edge of the dress, but a basque of medium length is a style that is more general and less *outré*, and therefore likely to be more useful to our readers.

The bodice may be adopted for plain or fancy woollens, and the waistcoat may be of plain or broché velvet, or of plain Amazon cloth if the dress material is a figured woollen.

The double lines on Nos. 1, 2, and 3 of the diagram, fig. 3, show the difference in cut between the long waistcoat and the short jacket, the waistcoat showing between the open fronts of the jacket and below its edge. The long coat basque begins with the side of the back, No. 3, and is continued in the back, No. 4, where the basque is pleated and open in the centre. The breast pleats are the same in the waistcoat and jacket, but the pleat nearest the front is covered by the revers; the edge of the jacket is everywhere loose from the waistcoat, the material being simply turned under to form a folded edge. In cutting the jacket sufficient turnings must be allowed for this.

The revers, No. 6, is lined with buckram or stiff muslin, and turned back at the dotted line; it is joined to the jacket at the corresponding letters. The sleeve is in the ordinary coat shape.

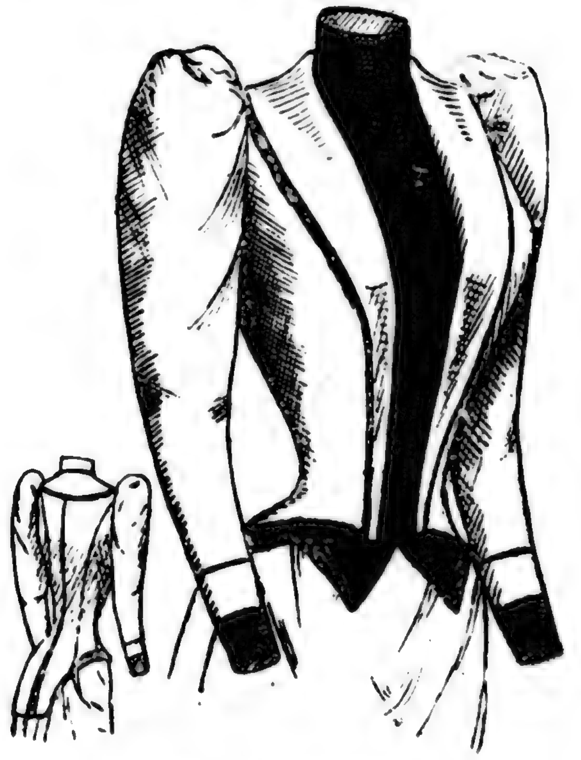


FIG. 1. COAT BODICE.

Broad stripes and large plaids and checks are likely to be very much worn during the winter; many of these materials, especially when the colours melt into each other, and there is no hard line dividing the stripes and checks, are made up on the straight, and fourreau skirts, not too tightly strained, are as fashionable for these as are the gored skirts of which we have given so many models.

For striped materials, in which the pattern is clearly marked, the style of skirt illustrated at fig. 2 is often adopted, and is particularly effective, as it gives the reversed *chevron* or diagonal stripes, that form one of the newest patterns in woven fabrics, and for braiding on dresses and jackets.

The skirt is intended for materials with the stripes woven on the straight, the breadths being cut on the cross; materials with stripes woven on the bias can only be cut in this way if they are reversible, and have no right or wrong side, otherwise the reversed diagonal lines cannot be obtained for the side breadths, and the stripes will be in the same direction all round. A reversible diagonal material is of course cut on the straight, except that all the breadths are gored more or less on each side.

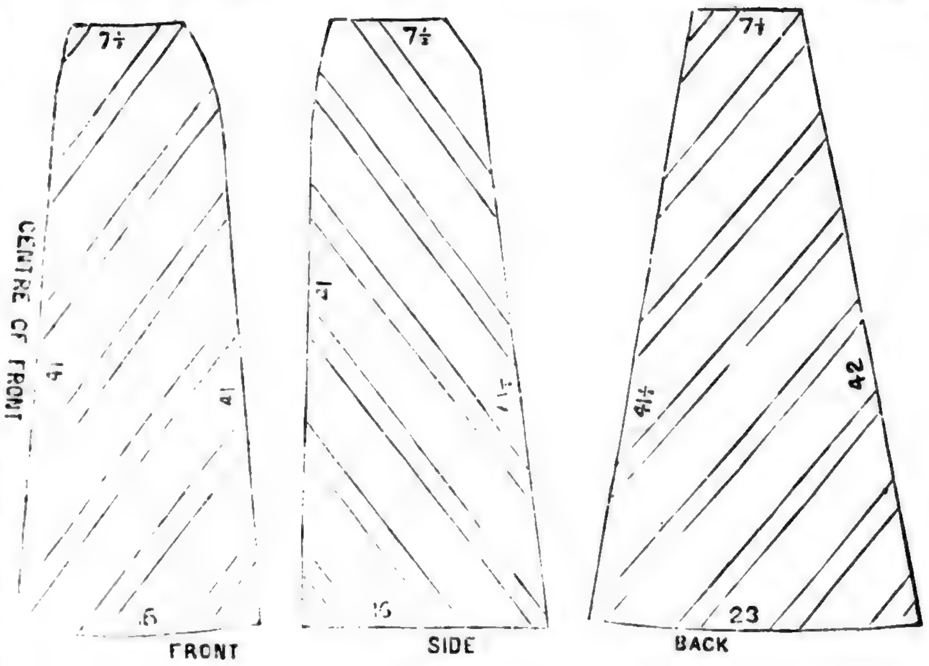


FIG. 2. DIAGRAM OF SKIRT.

The skirt consists of three breadths on each side, the dimensions of which are given in the diagram; the front is equally sloped up the centre and up the side, with a little extra slope just at the top; the side breadth is sloped in the same way equally on each side; the back breadth is more sharply gored up the centre of the back than at the side. As it is a little troublesome to make the stripes join in exact points we recommend beginners who wish to make this skirt to cut out all the six breadths in paper, to mark each with lines in the direction of the stripes, and to number them 1, 2, and 3 on one side, and 4, 5, and 6 on the other. A blue or red chalk pencil may be used for marking the stripes, and the lines may be a considerable distance apart, although care must be taken to keep them quite regular, and as a further help marks may be made on each side, traced or copied from the material, and showing where the stripes end.

When the pattern is thus prepared the material, which should not be less than 42 inches wide, is laid face upwards on the table, and the pattern is laid on it also face upwards, breadth by breadth, the pencilled lines on the paper corresponding in direction with the stripes of the material, and the marks showing the ends of the stripes on the pattern being exactly even with the stripes in the fabric.

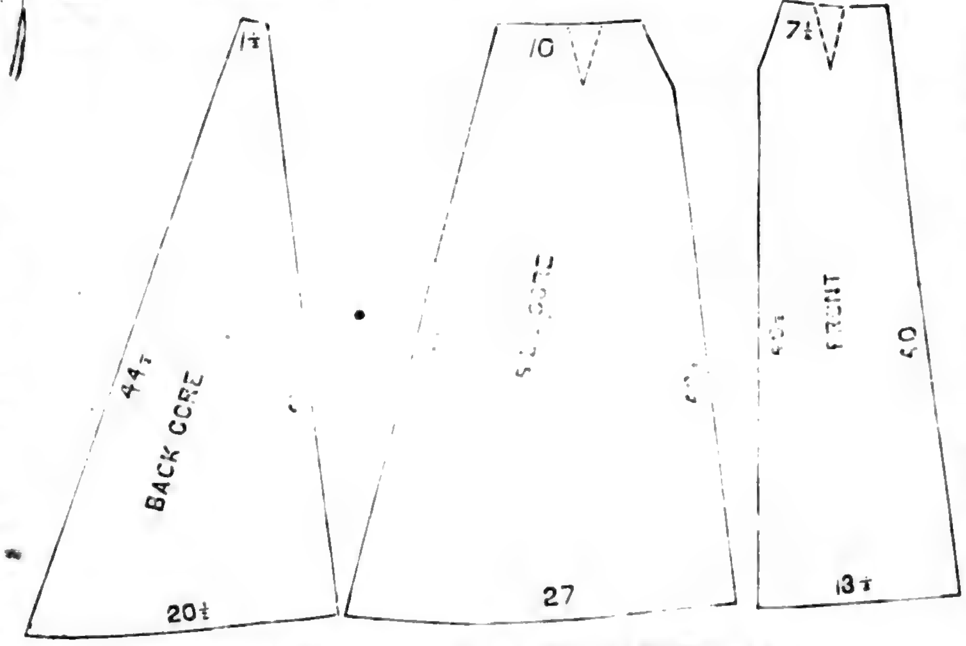


FIG. 3. SKIRT FOR SINGLE WIDTH MATERIALS.

In arranging the pattern it will be found to economise material if the side breadth of the left side of the skirt is cut with the front and back breadths of the right side, and *vice versa*, as the stripes will then all run in the same direction; the points formed by the meeting stripes are repeated down the centre of the front and of the back, precisely as they are at the side seams, the points being alternately upwards and downwards all round the skirt; care must be taken to reverse the stripes for the two sides of the skirt in preparing the pattern.

About five yards of material are required for the skirt, but there will be at least three good-sized pieces over, which will come in for the bodice and sleeves; if the pattern breadths have been numbered as suggested they may be arranged on the following sequence: 1, 5, 3, with the stripes all slanting one way, and 4, 2, 6 with the stripes slanting in the opposite direction.

Great care is needed in joining the breadths to make the points meet very exactly, and any pleats needed at the top to secure a good fit round the waist must be made in the seams, not between them; the material being on the cross it is easily moulded on the figure.

As a rule, the breadths are joined to the edge of the skirt, but a good effect is produced by treating the front and side breadths as wide panels, and leaving the seams open nearly up to the knees over a plain under skirt of velvet or velveteen.

Fig. 3 gives an excellent pattern for a gord skirt in any single width—that is to say, 27-inch wide material, of which five breadths are required. The front breadth is folded down the middle and sloped a little on each side, more sharply at the top, where a pleat is necessary to make the skirt fit over the hip. The side gore is the full width of the material at the edge, straight on the side where it joins the front, except at the top, where it is sloped for the pleat, and gored towards the back, reducing the width at the top to ten inches, which is again reduced by a third pleat.

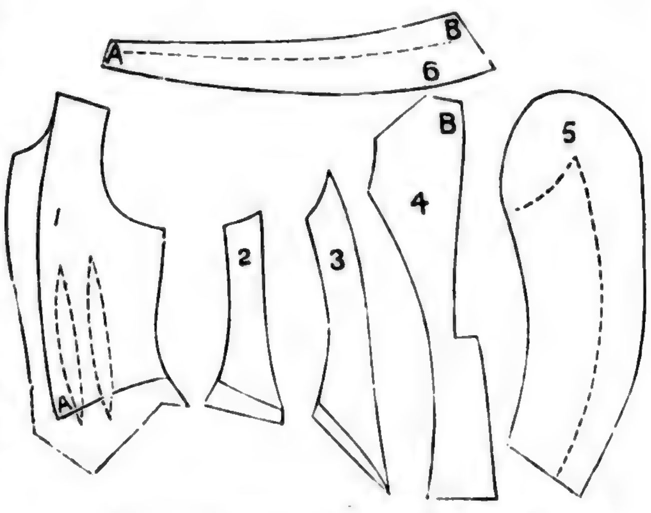


FIG. 4. DIAGRAM OF COAT BODICE.

The back gore is straight where it joins the side breadth, but sharply sloped at the back, leaving only one inch and a-half at the top. For a short skirt the edge of this gore is only twenty inches and a-half wide; for a demi-trained skirt the full width may be allowed, and the length may be increased to forty-eight inches or fifty inches in the centre of the back.

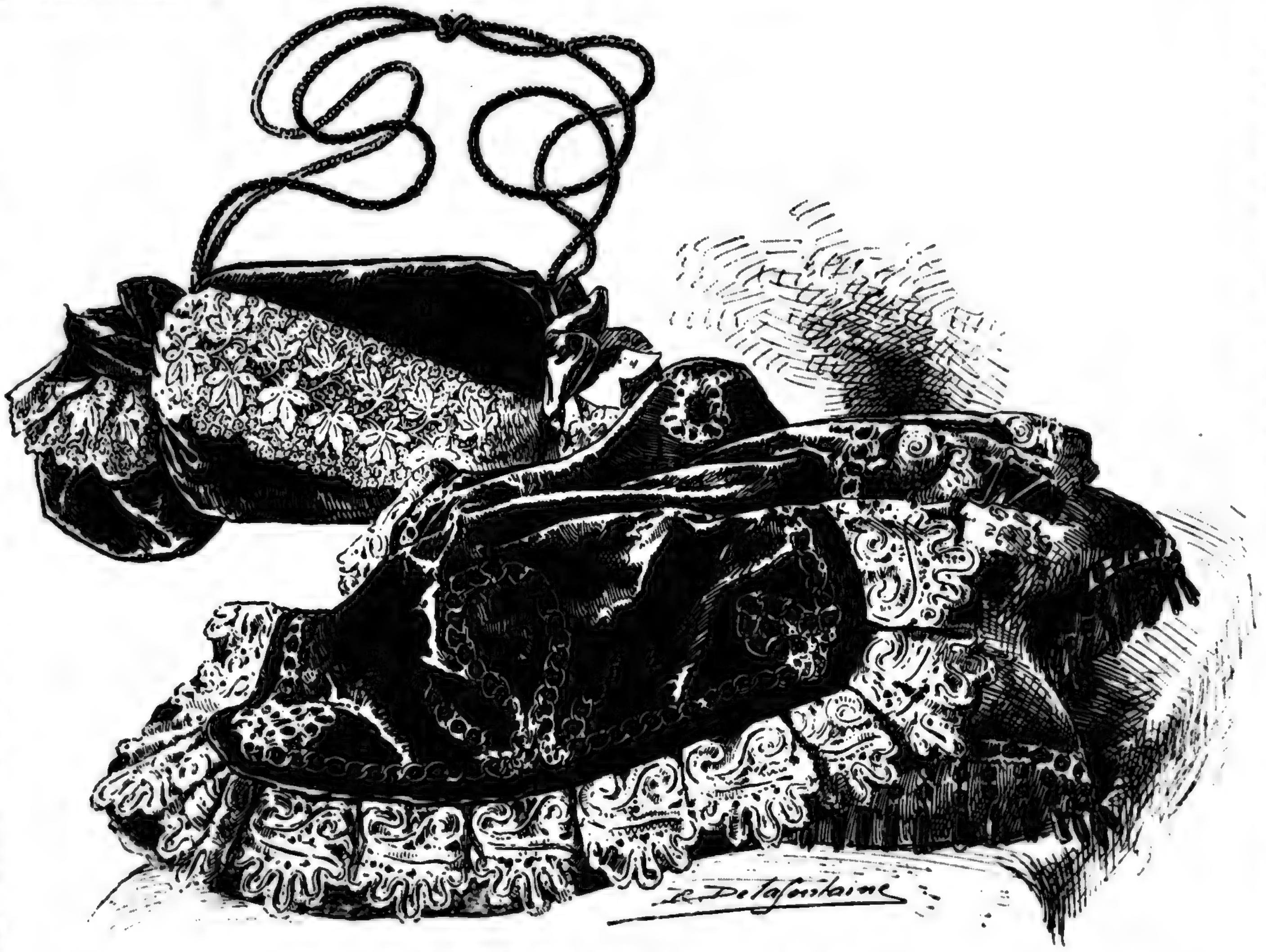
By the time the pleats in the front and side breadths have been taken, there will be scarcely any fulness left at the top; what little there is should be arranged in a single box pleat, or in flat pleats. Each breadth must be lined separately with alpaca or Italian cloth; the lining is tacked to the material an inch or two from the edge, and the seams are joined in the usual way, sewing through the material and the lining.

Great care must be taken to have the material exactly on the straight down the centre of the front, and at the sides of the side and back breadths joining the sloped side.

The pattern will be found very useful for velveteen, single-width serges and tweeds, and for any of the fancy woollens that are made in 27-inch width

Notes on News.

IT would be difficult to imagine anything more rich, costly, and beautiful than some of the passementeries and embroideries recently brought out in Paris for the adornment of evening dresses, and of the elaborate reception toilettes that are as much in demand in the capitals of Republican countries as they are in those that can boast of a Monarchy with its attendant Court ceremonies. Passementeries in metal are designed in artistic scroll patterns, and are liberally but judiciously studded with jewels and edged with shimmering bead fringes; for the ornamentation of white satin and white velvet gowns there are embroideries in gold and small pearls; gold and silver threads are cunningly combined with silk, and knobs of onyx are introduced in some of the galons in place of brighter jewels. The waved galons, the trimmings with white and coloured pearls, the elaborate and exquisitely wrought embroideries in chenille, silk, beads, cord, tinsel, and jewels, are marvels of ingenuity, taste, and skill. It seems as if the art of embroidery could take no further steps in advance, having already reached its highest point, and yet, perhaps, next season will bring forth greater wonders still, for France produces these things, and French taste and ingenuity are inexhaustible.



SLUMBER ROLL AND PLUSH COVERLET.

The feather trimmings vie with the passementeries and embroideries in costly beauty. The newest style of trimming is a feather fringe for the skirts of dresses. It is made with a wide heading and pendants some inches apart, and is composed entirely of fine ostrich feathers and is ten or twelve inches deep. The bands and fringes of hackle or ostrich feathers, mixed with the metallic splendours of peacocks' feathers, make the plainer but beautifully marked feathers of the American turkey and of partridges and pheasants seem comparatively insignificant, yet the borderings and trimmings composed of these are full of a quiet charm that will commend them to a refined taste.

Christmas is near at hand, and it is time to think about Christmas presents, especially when these have to be made. The illustration on this page gives suggestions for two useful articles, that may be made with little trouble and at no great expense. The first is a slumber roll made of rich copper-coloured plush, with a band of écru guipure laid diagonally across it, and mixed with the drawn-up ends of the plush, that are arranged in a puffing at each end of the cushion. The second suggestion is a coverlet or sofa blanket, also made of plush, and lined with wadded silk or satin. The trimming is a light open passementerie in gold, and a flounce of gold embroidered guipure falling over a frill of the plush, or of satin matching the plush.

There is apparently no shape which the pincushion may not assume, and no article, of however homely a nature it may be, which cannot be converted into a pincushion. Even a little tin saucepan may be made to serve a double purpose, for, being weighted, it acts as a heavy cushion for sewing long seams, while a bran pincushion fills the upper part of the saucepan above the weight. Of course both the saucepan and the cushion are covered with velvet, satin, or plush, the handle is decorated to match, and the whole is beribboned "to taste," as the cooks say. Two materials in contrasting colours have a good effect.

Some very quaint pincushions are velvet imitations of peaches, apricots, or apples, painted and shaped to look as much as possible like nature, stuffed with bran, and arranged in groups of three in the little shallow willow baskets used by greengrocers for real fruit. A little coloured pongee silk takes the place of the puffings of tissue paper used by greengrocers to keep the fruit from touching, and to set it off. All manner of cardboard shapes covered with silk, and with the pins stuck in along all the edges, are amongst the contrivances that are to be seen; but more elegant than these are the large crescents of silk or satin, with a prettily painted or embroidered subject on the outer side, and with ribbons stretching from horn to horn, and secured on each horn with a little bow. These are intended for hanging on the wall, and the pins are stuck in all round the inner and outer sides of the crescent. The horseshoe shape is another good one for pincushions, and may be carried out with any odd pieces of silk, velvet, brocade, or other material.

For table decoration the jelly or jam pot is still in great request, and will remain so as long as new devices for its decoration and entire concealment can be worked out. The prettiest covers are made of silk in two colours, one for the outside and the other for the lining, and these are so shaped, that when secured round the top of the jar they fall over in a series of points shaped like flower petals. A little ruche of the silk rises above the edge of the jar inside the folded back petals. Pincushions are made in a similar way; the cushion is a ball covered with gold-coloured plush, and a double row of silk petals in two colours surrounds it. The petals are about four inches long and rounded or pointed.

Charming little rustic baskets for holding pots with small growing ferns, also for table decorations, are made of gilded wood. These do not require draping, but the rush baskets of all shapes, employed for cut flowers or for growing plants, are usually draped with silk, but not in such a way that they are entirely covered. Easels for photographs are made of light gilded wood like the baskets, and are daintily draped across the top and down one side with silk. Here again two contrasting colours are usually employed, one being used as a lining to the other.

A new Residential Club for ladies will shortly be opened in a convenient part of Kensington. Unlike most women's clubs, there is to be no committee of ladies to rule the club and its members, no inconvenient and unnecessary questions will be addressed to ladies who wish to join it, the rules will be as simple as possible, and the club will in no sense of the word be a charitable institution. Certain guarantees as to character, conduct, and solvency will of course be required by the lady who is starting it and who will be its manager. This lady has had considerable experience in club life and thoroughly understands what is really wanted in a home of the kind—viz., comfort, cleanliness, good and sufficient food, and non-interference with the members.

BRITISH 4 DE 91 MUSEUM

LITERARY SUPPLEMENT

Myra's Journal, December, 1891.

PEARL WATERFORD'S VICTORY.

By MRS. ANNIE PRESTON.

"DO let me go, mother."

The person who said this was a tall slight girl of eighteen, with an earnest purpose written in her clear dark grey eyes, and giving its note of challenge to the world in her deep and pleading voice. She was dressed in mourning, common in quality, but evidently new, and the mother to whom she addressed her petition wore widows' mourning. The mother was a very beautiful woman, with a pathetic sadness resting on her faultless face; she was sitting on a cane-seated chair in the front room of a cottage, one of a row at the outskirts of a manufacturing town, and as her eyes wandered over the meagrely-furnished room, her bosom heaved and her hands clasped each other in a painfully-clenched grasp. She was, in a manner, trying to hold herself back from her daughter's entreaty, for it seemed to this loving mother impossible to turn out her eldest child, her loving tender companion and right hand, into a home among people whom she had never seen. People who would be of the class to which they, by right, belonged. People who would use her Pearl as just "the governess," and keep her at her work, getting out of her youth and energy all they could for their money. This daughter, who had been reared in luxury, and taught to expect a future of ease and wealth. And yet what was to be done? Her husband had been dead but four short weeks, and already Mrs. Waterford felt her inability to keep over their heads the roof which had proved his last earthly shelter. Major Waterford had been ruined by a man whom he regarded as a brother, and whose character he fancied was an open book to him. For this friend he became surety, and when Charles Fabian absconded the blow descended upon the Waterford family. Nearly everything was swept from them, and the uncle from whom they had great expectations cursed his nephew's folly and erased his name from his will. The man thus cruelly entreated was slain by his grief and self-reproach. He died, leaving his widow and seven children twenty-five pounds a year on which to exist. Not a trace of the villain who absconded remained, he had escaped, and his helpless victims were left to suffer, and, in the case of the father, to die. But Pearl, the eldest of the seven determined to suffer and be strong, and with the newspaper held in her hand in which she has found an advertisement for a governess, she drops upon her knees beside her mother's chair.

"Mother dear," begins Pearl again, "there are only three children to teach, and take entire charge of, it is not a very large number. You cannot live here upon the money Ronald pays you weekly. Violet is fourteen, quite old enough to make herself useful to you, and I can go out and send you the best part of what I earn. Think of it! Let me answer this."

Mrs. Waterford remained silent. She could find no words at her command, but her tears came readily enough, she put her arms round her daughter, rested her forehead on her shoulder and sobbed quietly. It seemed as if tears alone would be her answer until, conquering her emotion, she took the paper from Pearl's hand. Looking through the advertisements she stopped at one which caused a rush of colour to suffuse her face as she pointed it out. It was one from a lady needing a young girl as a companion, an invalid lady living in Holydene, a sea-side village in the South of England.

"Answer this, dear," said the mother, "it will be better for you than teaching."

"May I? I had not noticed it. It will be just the place for me if I am so fortunate as to get it; dear papa used to say I was one of his greatest comforts."

"Write then, at once, dear," returned Mrs. Waterford; "go now, lose no time."

She spoke earnestly, eagerly, and the girl delighted at having overcome her scruples, went joyfully to do her bidding.

Left alone in the little room so full of solemn memories, Mrs. Waterford questioned herself again and again. "Am I doing right?" "Will it be for the best?" The truth was that the address of this lady was in the same village in which lived Major Waterford's uncle, a bachelor of eccentric habits with no nearer relatives than his late nephew's children, except one brother from whom he had parted in anger twenty years before—a scapegrace brother who had wasted his substance in riotous living and had been cast adrift. It was after Horace Waterford had left him that Horner Waterford had turned his sympathies in the direction of Pearl's father, then living in India with his family. It was after her father had been ruined there, and had come to England to die, that his uncle had lost his sympathy for him, and cut him out of his inheritance, refusing all his letters of explanation, and returning them unopened. Pearl and her brother and sisters had never seen the man whom they hated, for their father's sake, with all the vigour and animosity of the uncontrolled passions of youth. When Pearl's mother read the advertisement now being answered, it suddenly seemed borne in upon her to send her chief jewel as an ambassadress of peace into the enemy's quarters. She, however, was many hours in doubt over the step she proposed to herself, as we have seen; yet, for the sake of her boy and her six girls, so innocent of all offence, and for the sake of the husband who had left her in charge, she determined Pearl should write.

"If," said Mrs. Waterford, aloud, in the loneliness of her parlour, "if a reply should come, and Pearl should obtain the situation, I shall believe I have been directed to send her by a power higher, greater, and wiser than my own."

She suddenly hastened to the next room as a thought of precaution entered her mind.

"You can, if you like, use your grandmamma's maiden name, Pearl. It might save you from curious questions in case you should meet any of your father's former friends. He used at one time to stay near this village."

"Did he?" cried Pearl, much interested. "I never knew; he did not say much to us about his life in England."

"It was painful to him, and not necessary to you," replied her mother, trembling with excitement, yet outwardly calm. "Well, dear, will you call yourself Carlton, after my mother?"

"Yes; it is a very pretty name. See! I have signed it 'Pearl Carlton' at the bottom of my letter, but you must explain to Mr. Davis if he should be required to give a reference."

Mr. Davis was the clergyman of the parish, and a friend of the family.

"That will be easily done," said the mother, "he is to be trusted with our secret, and will, I am sure, make no objection. Run to the post with your letter at once."

Pearl went off, but in great wonderment over the change in her mother's manner and speech. A short time ago she had been almost beyond persuading when her daughter so anxiously desired to help her to live. Now she seemed to cast aside all her scruples, all her grief at parting, all her fears, and to be eager, anxious, and even full of anticipation of success. "I hope she is not going to be ill," thought Pearl, as she looked on the colour in her mother's pale cheeks, and noted her brilliant eyes and cheerful smile. No more tears, no more sighs, but all expectation.

"Say not one word to Ronald or the children," said Mrs. Waterford while they waited for a reply. So nothing was said.

They had not long to wait. There came a letter addressed to Miss Carlton which let loose the secret. Mr. Davis was applied to, his reference was found to be all that was required, and Pearl was asked to enter upon her duties on the following week. She was to read to Miss Elliot, to write her letters, to accompany her when she went out, and to play and sing to her; for these duties she was to receive a hundred a year salary.

Pearl danced round the room. "Fancy," she cried, "a hundred a year. I shall send you eighty of it. I cannot spend even twenty in such a home as I shall have. I am fortunate." Then, encouraged by the chorus of delight from her sisters, by her mother's hearty approval, the vicar's congratulations, and even Ronald's qualified praise of her "fluke," Pearl made her preparations, and started on her journey into this distant seaside village, for the first time in her life alone!

The evening before she started she had visited her father's grave, placing on it her tribute of loving remembrance in the blossoms she had gathered from her little garden. As she arranged them, a soft peaceful happiness stole into her heart, a sense of having decided something he would have approved, and with the memory of the group of loving faces which watched the train out of sight for her companions, Pearl went on her untried path through the hot sunshine of a glowing August day. She did not after all find the journey so tedious as she expected. Mile after mile was swiftly covered as she sat thinking of those at home, and those to whom she was going. Wondering a little about Miss Elliot and her home, and also about her father's early life and his connection with this seaside village. The writing in the letters sent to Pearl and Mr. Davis had not been an educated hand. Miss Elliot might be some rich un-educated person who was fanciful, and hid her deficiencies under the veil of an invalid, but Mrs. Waterford had suggested that her maid had written for her, which, after all, was no doubt the case. Did Miss Elliot live quite alone? Was she confined chiefly to the house? Something broke in upon Pearl's speculations. It was the murmur of the sea. Ah! there it was, and, borne to her through the open windows, came a fresh sea-breeze, cliffs presently rose, white and lofty, rocks, rugged and glistening with bright green seaweed, were seen as the train rushed by; then came cornfields, red-bricked houses, quaint cottages, sunburnt children at the gates, cattle, and the station was reached, which was the end of her journey. No sooner did the train stop than Pearl saw an elderly man, in dark blue livery turned up with drab, waiting on the platform. As she stepped out of the carriage he came up, touched his hat, and said he had been sent by Miss Elliot to meet Miss Carlton. Another minute, and Pearl was seated in an open carriage behind a pair of magnificent greys, her luggage was on the box, and she was on the last stage of her journey. On her way to Linden House. How beautiful it was! How fresh and glowing after the noisy, smokey town she had left, to which her father had gone in hopes of finding out his treacherous deceiver. Pearl drank in the air with the perfume of the flowers floating on its freshness with unqualified delight, and forgot to wonder about the past or future in the happiness of the present. They drove through a fairyland of blossom to a grey stone house, relieved by the shades of colour in the creeping vines which hung upon its neutral tint. They took her through a wide paved hall into a cool and luxurious room, where she received a warm and kindly welcome from her future employer. Grace Elliot was a fragile-looking woman of nearly fifty, with much beauty remaining in her gentle face, and Pearl loved her at first sight. She spent such a happy evening with her new friend that her first letter home was a psalm of joy, and her mother's anxiety about her venture vanished under its relief. Mrs. Waterford had not told Pearl that her father's uncle lived within half a mile of Linden House, or that the Miss Elliot to whom she was going had been the affianced wife of her uncle's only brother; but she had remembered it all, and it formed another weighty reason why Pearl should change her name, since, no doubt, to Grace Elliot the name of Waterford would be the reverse of agreeable. The mother eagerly anticipated every letter from her daughter, and watched as from some unseen corner the progress of events. Nothing of much interest occurred during the first weeks of Pearl's companionship, but Mrs. Waterford was content to wait. She learnt that Grace Elliot loved her daughter for herself alone—that was enough.

It was a quiet life which they passed at Linden House, but Pearl liked it. She soon became attached to her friend, whose gratitude for her ministrations touched her loving heart. She wrote for her a great deal, and they engaged in many good and charitable works. Besides this, their lives were by no means dull, for Miss Elliott visited her country neighbours as far as her health permitted. One thing only struck Pearl as strange and peculiar in the arrangements of Linden House; that was, that during the heaviest rain or the most blinding snowstorm, the highest gale or violent hailstorm, the great oaken doors of Linden House were never closed. Once, on a bitterly cold snowy winter night, Pearl, in passing through the hall, had closed them, thinking they had been forgotten, but when she went up the staircase to her room, the wind blowing the heavy portière inside the glass doors, told her the outer doors had again been opened. And so it remained, while Pearl wondered and became nervous when she found it was left open both night and day. Anyone could enter the hall of Linden House unopposed by bolt, or lock, or bar. It was indeed a strange fancy. Yet in all else Miss Elliot was as other people, and far above the average in her gentle goodness and benevolence. Of her perfect sanity not a doubt could be raised, for she was clever and clear in judgment; what could be her reason for never even closing the front doors of her house?

Pearl could not find courage to mention her surprise, even to a servant, nor did she say anything in her letters to those at home lest her dear friend should be looked upon as an unsafe companion, and she should lose her situation. Still Pearl could control neither her curiosity nor a certain amount of uneasiness, which overcame her when she woke in the night. This was the solitary exception to the perfect happiness she experienced in the society she met with in her new vocation. The rest was full of interest, and not without its variety, as an extract from our heroine's journal will show: December 24th. As dear Miss Elliot is much better she insisted that I should help in decorating the church, and I went. The gardener had taken a great quantity of evergreens of all kinds there, and others having contributed their share, we made a goodly show. Edith and Ellen Martin were there with their brother who is home for his vacation, the curate helped, the schoolmistress, two or three of the farmer's daughters, and some of the elder school-children. The vicar, Mr. Martin, came and looked at us more than once, and a curious old gentleman with an expression on his face as if he had just bitten a sour apple. He did not speak to any one, and no one spoke to him, but he walked through the church, pushing aside with his stick the evergreens lying in his path, and with an angry grunt, went off. I took tea with the vicarage family, and enjoyed a very pleasant time. 25th, Christmas Day, and my thoughts are with all at home, but Miss Elliot is not well enough for me to leave her, so I have put off my holiday. I hope the hamper has arrived safely and punctually. It has been snowing heavily. The servants have been busy keeping the vestibule clear of it where it drifted in. Why cannot the doors be shut? I have been in all day, sitting with Miss Elliot a great part of the time. She came downstairs to dinner, but was nervous and seemed afraid of every sound. I did all I could to cheer her and divert her thoughts, for I could tell they were sad ones, although she was all love and goodness to me and has made me a splendid present.

26th.—I wonder if they are talking of me at home. I long to see them again, but I am very happy here and helping them to be happy also, so I will not encourage home sickness. 29th.—I have seen the curious old gentleman for the second time. He came into the post office while I was posting some letters. He rapped on the counter with his stick, pushed before me when Mrs. Pegg came to wait upon us, and said, rudely, "What do you keep me waiting for? in the cold, too, such weather as it is. Now then, now then, now then! has my parcel arrived?"

"No, sir," answered Mrs. Pegg respectfully; "but I expect it will be here next post, and I'll be sure——"

"Pah!" interrupted this strangely irritable man, "don't stand there telling lies, look for it."

"I assure you, sir," the post-mistress was beginning, when he suddenly turned round and covered me with confusion by exclaiming, "What do you stand staring at me for? What's the matter with me? Another woman, another cursed woman!" and stamped out of the place banging the door behind him and shaking his stick and muttering as he went.

"Who is it?" was all I could ask in my amazement; but when Mrs. Pegg answered me, I felt more astonished still.

"That is Mr. Waterford of the Hall," she said, "he's an eccentric man, to be sure, been deceived by a lady in early life they tell me, miss."

"That accounts for his hatred of us," I said, longing to hear more about him, for it was my father's wicked uncle and no one else. It was so curious to me to hear my own name used as that of a stranger, that I forgot to pick up my stamps until Mrs. Pegg reminded me, observing, "It's no wonder you're flustered, miss, for Mr. Waterford would fluster any woman, he's a rude, disagreeable old pig, that's what *he* is, and if it weren't for his money, no one would give him a civil word; but people will put up with rough words from a rich man when they'd have the law on a poor one; all the women in the place hate the sight of the Squire." I came away full of my discovery, and determined to ask Miss Elliot about my strange relative. I did ask her. Strange to say my question quite dismayed her. Of course I did not say he was in any way related to me. How could I? She seemed almost overcome for some minutes, at last she said, "I cannot tell you this evening, Pearl, but if I can summon up sufficient courage I should desire nothing better than to confide his story to you. I have been longing to tell you for months past; the fear of ridicule has held me silent, for you have a strong mind which would not perhaps be able to sympathise with one so weak as mine."

I told her that if she could trust me and feel my sympathy a comfort, I was sure it would be hers before I heard what she had to say, for already I hated this cross old man with all my heart. She looked surprised, for I think I showed her that I was a slumbering volcano of wrath, and she naturally wondered, but finally she promised to tell me the story to-morrow evening. I think it must be connected with her in some way, and I am full of anxiety to hear it. While I write I am wondering if my mother knew my uncle lived here, and for that reason wished me to change my name.

30th.—The story has been told, and I have in return given my kind, good friend my true name. But I will begin at the beginning, for more than one secret has come to light during the past three hours. First of all, after dinner we went as usual to the breakfast-room, which is a very cosy room and not so stately as the drawing-room. Then I took up the woollen shawl I am knitting for Goody Bartlett, and Miss Elliot began to speak.

"Pearl," she said—for she speaks to me as if I really belonged to her—"do not judge me too hardly; be merciful, as you are strong."

She looked at me pleadingly, and it hurt me to see her fear of me—me, her paid companion. I said hotly—

"There will be nothing to judge you upon; you can have done nothing even mean or unjust, I am sure; and then, who am I to dare to judge you?"

"You are a dear, brave, true-hearted girl, not afraid to hold your own against the opinion of others if you feel sure your way is best, yet not beyond advice or control. I love you so much I cannot lose your love. I am utterly and completely alone; not a relative belonging to me. I will *not* lose you, Pearl."

I was surprised at her vehemence, and afraid she would suffer after her excitement, so I then tried to put aside the story which I was longing to hear, but she had made up her mind to tell me and I give it in her own words:—

Five-and-twenty years ago there were two brothers living at the Hall. The elder is still living there, and is the cross unpleasant old man you have met. The younger brother, Horace, is none know where. Most people believe him dead. I do not."

She paused, and in her face there shone such a light of faith and hope that I held my tongue and wondered; presently she went on:—

"Five-and-twenty years ago I was a girl, and my parents were alive. We lived here, and Homer Waterford asked me to be his wife. I had such a weak will that, as my parents very much wished for the marriage and I did not dislike him, I consented, but when his brother came back from his travels, although he was reckless, wild, extravagant, and a pauper in pocket, I fell in love with him. Yes, Pearl; I loved him, and he loved me with all his heart, and we both knew it was a hopeless love. We were lovers in secret. O, such secret meetings in these very gardens, such hours of bliss, such hours of danger! Think of my wickedness, Pearl. I was to marry the elder brother in the new year, and through the last four months of the old I was bound heart and soul to the younger one. He implored me to fly with him, but that I refused, fearing my parents' displeasure too much, and not daring to plunge into poverty. Had Horace been the elder brother I should have married him at all risks, however dissolute his life, but I dare not risk utter poverty, for I felt sure my parents would never forgive me. Still I loved him, and love him now. No one could help it, in spite of all his follies and his sins. Thus it went on, as we believed, undiscovered, until the last night of the old year, when Horace, reduced to his last penny, sought his brother to ask for help once more. They stood face to face in the great oak-panelled dining-room in which they had taken their last meal together. 'Give you more money,' said Homer, with a cruel distinctness. 'Never, no, not if it would save you from the gallows. You have had more than your share. You have wasted your own and all I have given you, you are now hopelessly in debt, and you would in return steal from me the girl who is to be my wife. Thief and vagabond that you are, go, and never set foot inside these doors again.'

"'I never will,' said Horace, and came away that moment. I came out to meet him and he told me all. I offered him the contents of my purse. I took my necklace from my throat and pressed it upon him, but he would not have them. He clasped me to him again and again, bade God bless me as his brother's wife, and was turning away, when I burst out and said that never would I marry any man but him, and if I lived on here alone to the end of my life my door should never be closed upon him night or day. When Homer came down I reproached him for his cruelty, broke off our engagement, confessed my love for his brother and fell into a dangerous illness. When at last I recovered I found he had gone abroad, and that no one knew anything of Horace. Nor has anything ever been heard of him, but I think he still lives and my doors are as you know, never closed. If ever he should return he will find that in one direction I have been strong. I have kept my love for him. You will despise me, I am certain, Pearl, but remember I never loved Homer Waterford."

"I should think not," I said indignantly, "you were going to please other people, not yourself, and I do not despise you, I love you. I, too, have my secret, which will, I am afraid, anger you; but I dare not keep it back any longer." And then I told her who I was. No sooner had I done this than she caught me to her and kissed me, exclaiming that I reminded her of her lover, and she had always loved me. Then we sat up planning a campaign against this cross old man, to end in a surprise for mother. 'If only I could make this ill-tempered old man think differently of my dear father,' I said, and, I added silently, induce him to forgive his brother and my dear Miss Elliot, he would be a different person; for Ronald's sake I will try. Meantime a chance wave of good fortune may dash me up against this rugged rock, my great uncle, for he visits no one, and in no other way can I approach him. As I write this, I feel pity for all three; for Miss Elliot and my uncles whose lives have been made so desolate, and the fact of the open doors of this lovely house bears with it a deep pathos for me at least. It shows that the heart does not grow old with years of age, and is a symbol of those Heavenly gates which are always open wide to every repentant sinner. With this discovery, and this explanation of my dear friend's lonely life I close my diary on the last night of the year.

Thus wrote Pearl, little thinking that she would never again keep a diary, yet so it was. Her life in that pretty seaside village was to alter its character from that date, and the alteration began with New Year's morning.

On that day Pearl went out with Rex, Miss Elliot's great Saint Bernard hound for a country-walk. The sun shone, and the keen, frosty air, was exhilirating to her spirits. Rex enjoyed it as much as his companion, and they had gone more than two miles along the road on the top of the cliffs when Pearl saw in advance of her a figure lying on the path. She hurried on, the dog bounding before her, and presently discovered it be Mr. Waterford. He looked up at her with a white face contracted by pain, and said angrily: "Go on, go on, don't stand staring at me, you can't need me to tell you I've fallen down. I remember you."

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His voice died off, and he let his head sink back upon the grass with a groan scarcely repressed.

"Mr. Waterford," said Pearl gently, "you will faint if you lie here in the cold. Let me help you to rise, perhaps if you lean on me you can reach the coast-guards' cottages."

"A likely thing, with one leg broken. You *are* a fool," was the ungracious answer. "I suppose you would call yourself a ministering angel, and, by-the-way, how did you learn my name?"

"I heard it from Mrs. Pegg," said Pearl, with a sudden blush.

"She's another fool—a deceitful fool," he repeated, in a rage at lying helpless before one of the opposite sex; but he was scanning the fresh girlish face with a vigorous interest in spite of his agony.

"What's your name, girl? and where do you live?" he broke out savagely.

"My name is Carlton, and I live with Miss Elliot, of Linden House, as her companion," said Pearl.

"Oh. The biggest fool of all. A deceitful witch, with a brain as soft as a ripe pumpkin. Ugh! I hate her. I hate the very name of woman; they and this cursed pain make me sick—sick."

Having thus delivered himself, he fainted, and Pearl flew on to the coastguard cottages, where she found only one man, and he being on duty could not leave. One of the women at last offered to go back for her to Linden House with a note which she hastily scribbled. They also gave her a little spirit, with which she hurried back to the side of the miserable man. Not a drop could he swallow. All that Pearl could do was to rub his hands and his temples, and cover him with a shawl she had borrowed. In this manner she waited, while Rex licked the face of the unconscious man and would not leave his side. At last the carriage belonging to Miss Elliot came along with the woman inside, and after a short time Pearl drove up to the door of her uncle's house with her senseless companion. Here she met only men servants, but these were prompt and proud to do the bidding of so fair a commander. Pearl entered the enemy's citadel, saw him placed in bed, sent for two doctors, and sat by his side until they arrived; then, as the carriage had been sent home, she waited until he had recovered consciousness and heard the doctor's report, after which she went away to tell the story to Miss Elliot.

"What a strange chance," she said, "that your enemy should be placed in your power! And now you must win the victory, Pearl; you must storm the citadel of the heart which I have turned against all the softer, better influences of life."

"I will do my best," answered Pearl doubtfully; "but I fear I shall not succeed.'

"Do not despair in the beginning. You must hope, if you wish to prosper," returned her friend.

But Pearl mistrusted her own powers as she repeated the uncivil words of the ill-tempered subject of their conversation.

The next day, and many days following, found her making inquiries after her uncle, which were civilly answered and that was all. Weeks passed away. Mr. Waterford was very ill, the broken limb proved troublesome, and his life was despaired of. The spring tides came in when he was pronounced out of danger, and, to her great surprise, Pearl was invited in one morning. The weather was stormy, the sky dark and lowering, the wind tore the branches of the trees and moaned in concert with the sea, whose waves dashed in clouds of spray over the houses on the sea-front. Pearl was shown to the invalid's sitting-room, where he was lying on a sofa, looking very old, very ill, and very cross. She brought him a bunch of flowers and a basket of grapes, and came to his side with a pleasant greeting.

"I hope you are getting strong again, Mr. Waterford," she said.

"Of course, you have come to be thanked for saving my life," he sneered. "How do you know it was a kindness to save it? How do you know that I wished to live?" He glared at her wrathfully.

"I do not think anyone feels so certain of their future happiness as to rush into the hereafter for the sake of freeing themselves from trouble, unless trouble has turned their brain," she said, gravely.

"Women have turned mine," he snapped, "and I'm not going to thank you. I don't want your flowers, nor your grapes, nor you. You can go. You are a mass of deceit, like the rest of your sex."

"Men are deceitful also," returned Pearl, boldly; "my father was deceived by his dearest friend, whom he trusted as a brother, and the loss of all he had, all his friendship, his trust, his money, killed him. He pined away and died, reproaching himself for his want of care for those nearest and dearest to him, and left us to earn our daily bread in the best way we could. He put his trust in a man, and was cruelly deceived."

"He was a fool to trust anyone," burst out Mr. Waterford.

"He might be so considered, but he suffered very bitterly, for a near relative in whom he had been led to trust also failed him in his time of need. It seems that the Bible is always speaking to us in our own lives, for it warns us not to put our trust in any son of man, not even in princes."

"You'll be putting your trust in one of them some day, or leading them to put their trust in you, so the blind will lead the blind, and both fall into the pit of destruction. I can keep on quoting Scripture with you if you like," he finished, with a sneer.

"I quote it," replied Pearl, sorrowfully; "but I do not act upon its divine precepts, for I cannot help hating both these men—the one who ruined my dear father, and the other who broke his promise and turned his back upon him. But my father died forgiving them; he was a good man."

"The fear of his own death forced him to forgive," said the hard old man, triumphantly.

"I cannot tell; but I do not think so. I know that he wrote to his uncle many times asking him to be friends, not to revoke his decision, but that he might hope for some little kindness for those who were to be left without the protection of his love. All his letters were returned unopened, and his last effort to help us failed."

Her voice sank very low, but in her eyes there was a condemnatory fire which annoyed the old man. There was also a trick of speech and manner, an expression in her face, which woke up his remembrance and made him half afraid of this bold and fearless visitor, to whom he owed so heavy a debt of gratitude.

"I have been twice deceived," he said, "and trust no one any more." He murmured this to himself, as if he answered an inward remonstrance, then sank into a reverie, and, looking up at last, found Pearl standing up ready to go, with the basket of grapes and the flowers in her hands.

"I beg your pardon," she said, "you do not wish me to be here. I am going, and will not intrude upon you again. I am glad to find you so much better."

With a gleam of anger in his dark eyes, which flashed beneath their white eyebrows, he burst out:—

"You know my story. That false woman has been telling you. What is it to you if I choose to live here alone, to trust no one, and to hate all womankind? What have you to do with it if I chose to turn out the brother who disgraced her and stole from me the only possession I cared for? And what has a puny girl such as you to do with my family affairs? How *dare* you tell me about my doings, my determinations?"

Pearl felt afraid of him, but did not allow him to guess it. Summoning up all her courage, she said bravely:—

"It has everything to do with me, since you are the uncle who completed the ruin of my father's hopes, and refuse your forgiveness to my good and loving friend Miss Elliot. I wondered, when first I met you, who you could be, for I knew nothing about your living here; but when I found that I bore your name my wonder changed to shame."

"You are the boldest hussy I ever met!—a perfect virago, a fury, a man in petticoats. What's your Christian name, girl?"

Pearl felt a sudden inclination to laugh, to make the room ring with the echoes of her mirth at hearing herself thus described, but she was very prudent, and did not spoil the advantage she had gained, so said quietly, "I am called Pearl."

"You're roughly set," returned her uncle with an acid smile, "and so you are going. I suppose you feel you deserve to have all my money when I die as your reward for picking me up when I broke my leg; if so, you will find yourself much mistaken, Pearl Waterford."

"*You* are mistaken, uncle. I would not accept the meanest favour at your hands. What I did for you I should have done for a tramp by the wayside. I tell you that I am like you, 'a good hater!'"

"And you are going, are you, to pet that fool of a woman who leaves her doors open for the entrance of one who will never come to seek shelter."

"That, no one can tell; besides, if you refuse him shelter, no one but the woman who loved him would dare to oppose your example. Everyone is afraid of you. All the village do as you bid them. I should not like to rule by fear."

Then Pearl, frightened at her own temerity, curtseyed and turned to go once more. In a moment her uncle's voice rang through the room. "I *will* be obeyed," he thundered; "leave those flowers, that fruit, behind you, and give me your hand in greeting, and be so good as to remember your position and pay your respects to me to-morrow; shall I be defied by a woman? Never!"

He touched a bell, and, when the man answered it, said, "Show Miss Waterford to the door."

Pearl went out into the cold wind flushed with victory.

The servant thought his master must be suffering from softening of the brain to call Miss Carlton by his own name. The old man, left once more alone, bowed his head upon his withered hands and groaned aloud, "Coals of fire, coals of fire." Then he rang the bell, and, for the first time in twenty-five years, put in water the flowers given him by Pearl. While he did so, Miss Elliot, with her arm round the latter, joined her in her song of triumph.

"You will win the victory," she cried; "you will win the old man's love."

"No," said Pearl," he has no love to win, but I may induce him to forgive my uncle Horace, and to seek for him."

"That would be a victory indeed," answered Miss Elliot, and her face looked youthful in the firelight; "then he would also forgive me, Pearl."

"I will make him do that," she returned with a longing to renew the encounter; "what will dear mother say when I tell her all that has happened during the past three months?"

"Try and keep silence a little longer, or we shall spoil the plot," said Miss Elliot, and Pearl heartily agreed.

It was a long, long struggle.

Day after day, week after week, she visited the old tyrant, undismayed by his cutting sarcasm, his sneering unbelief. Slowly, but surely the sealed-up door of his heart was turning on its rusty hinges, and opening as the doors of Miss Elliot's house stood open. Once wide apart, Pearl knew it would not readily close.

"Will you never forgive your brother?" she questioned, one evening in leafy June, as she stood upon the terrace where her uncle sat in a garden-chair smoking his pipe in silence, his brows puckered in thought.

"Hold your tongue," he said, "you are always talking about my brother. He is dead, without doubt he is dead. How can I forgive, even if I wished to? There is no forgiveness in the grave."

"No; if he is dead, you can neither forgive him nor ask forgiveness of him; but he may be alive."

Mr. Waterford started to his feet angrily. "Me ask his forgiveness, indeed!" he cried, stamping on the ground, "what for, pray, Miss Waterford?"

"For years of neglect and unkindness, for bitter words at parting, for turning him from the roof which should have sheltered you both, for blaming him because he won the heart which never had been yours to win."

"Upon my word you are a perfect instructor, you have your lectures by heart, and deliver them without reserve. Go away, and never return."

"Very well, uncle. I am sorry to have angered you past bearing, but you asked me for it. You always encourage me. Good-bye, I am going."

"Are you? Then you may stay for my pleasure as you came for your own; I never receive any visitor but you."

"I daresay not."

"Why do you answer in that pert, disrespectful manner? Why do you 'daresay not'?"

"Because I think there can be no pleasure in visiting you. A man who is hard upon his own brother would be harder still upon his acquaintances."

"I have no acquaintances. I have got rid of them, they are humbugs."

"You are one yourself," returned Pearl with a saucy, winning smile. "You know you make yourself believe that you are sour, and hard, and cruel, and all the time you are longing to meet my uncle Horace, and clasp his hand and make it all up. To sit with him and talk of the time when you were boys together, and forget all the trouble and misunderstanding. You know you sit alone and long for his return, and dread lest he should be beyond all earthly meetings, but you are such a proud man that you will not humble yourself even before God."

As she finished speaking, Pearl saw that her victory was complete; her uncle had dropped into his chair, his face was resting on his upturned hands, and tears were falling through the trembling fingers.

"Do what you like," he sobbed; "find my brother, find Horace, if possible, and bring him home."

The delight of the girl at this proof of success so sudden, so unexpected, quite overcame her; she also burst into tears and wept for sympathy. After a long silence they began to speak of some plan by which to trace the man so long lost sight of, and when Pearl at last found she must hurry home, from the twilight

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gloom of the terrace a voice came brokenly across the stillness. "Kiss me, Pearl."

She bent down and pressed her rosy lips on his cheek, and he put his hand upon her sunny hair and blessed her. The moon shed her silvery light from behind a cloud and a nightingale burst into a pæan of joy. The rejoicing at Linden House acted like a tonic on the mistress. Her health improved daily, and every effort was made without delay to ascertain the fate of Horace Waterford.

"We must be very patient, Pearl," said Miss Elliot; "we must never give up trying, for something has always whispered to me that Horace is alive. It was Heaven that inspired your mother to answer my advertisement, it is Heaven which inspires me with hope."

But while they waited week after week a fresh fear arose to torment poor Pearl and her friend. It was the failing strength of the man who had at last been conquered. It was evident that Death had marked him for his own. As he grew weaker in body he became more and more anxious to live, and all that medical skill could do was exerted to prolong his life. So did his love for Pearl increase day by day, until her time was chiefly given up to him, Miss Elliot sparing her willingly, almost eagerly, and praying that he might live to accomplish his tardy work of forgiveness.

Meantime Pearl had written home regularly, accounting for herself, and giving reasons for the postponement of her holiday, but saying nothing of meeting with her uncle, for Miss Elliot believed that he would send for her mother, now that he found himself so ill; and thus it turned out.

"I have made my will," he said abruptly to Pearl one day; "I have left everything to my brother."

"I am glad, uncle," returned the girl, sincerely, as he scrutinized her face with his still keen regards.

"I have pleased you so far," he returned, with a touch of sarcasm. "And I have pleased myself; for if we are not destined to meet again, he will know that I changed towards him." He stopped abruptly, then added: "Send for your mother and your brother and sisters to visit me. Have you told her about me? But, of course, you have related your triumph?" with a touch of his former bitterness.

"I have told her nothing," said Pearl, facing him with her clear, truthful gaze.

"Oh, then give me pen and ink and paper, and I will write to her myself."

With a beating heart she obeyed, and watched him for an hour as he wrote a long letter slowly and steadily, then added a cheque, and enclosed them in an envelope sealed with his crest.

"Take it to the post yourself," he said, as he gave it to her, and leaned back with closed eyes. He was once more trusting a woman.

Mrs. Waterford replied briefly and to the purpose, and arrived on the day she was expected, bringing with her all her family. She found it difficult to realise this marvellous change, when she found herself under the roof which had been such a familiar spot to her husband. But from his uncle she heard the true story of her daughter's courage, of which this visit was the result. From Miss Elliot she also heard how her Pearl was dearly loved "even as her very own child," added the lonely woman; and the praise of her darling was to her sweeter than honey and better than gold.

Thus Squire Waterford owned his relations, and during the month they stayed under his roof made himself thoroughly acquainted with each in turn, and particularly with Ronald. In his private conversations with the mother he made ample reparations for his unjust condemnation of her husband, and was never tired of praising Pearl in his curt and caustic manner. At the same time he continually wondered at being surrounded by six women folk, in which catalogue he included Mollie and Poppie, the twin girls of five.

After this unexpected visit was over, and the family had returned to their little home with light hearts full of hope, August was on the wane, and Pearl and her second mother, as she called Miss Elliot, were glad. They longed for cooler weather for the old man, although Grace Elliot and he had never once met since their engagement had been broken off, and he expressed no desire to meet her; still, for the sake of a possible return of the wanderer, she desired the old man's life to be prolonged. She was glad that he did not ask for her; her sympathies were still with the man she had loved.

On a fine August evening, just a year to the day on which Pearl had arrived at Linden House, she set out for a country walk, with Rex as her companion. She was no longer that in the ordinary term to Miss Elliot, but far more, and her assumed name had long been discarded. All the village had heard the story and learnt the truth about Pearl, who was a universal favourite.

At this time her companions, the girls at the Vicarage, were by the sea, so Pearl had no one but Rex to bear her company. In the midst of her wild-flower gathering in a country lane, she was startled by a clap of thunder, and, looking up, saw every token in the sky of an approaching storm. To set off at once in the direction of home was the work of a moment, and accustomed to note the signs of the weather, she ran the whole way, but long before she reached home the storm was upon her. The lightning cleft the black and angry clouds, the thunder crackled overhead continuously, the wind swept round in a hurricane, the sea could be heard moaning as its waves swelled upon the beach. It was nearly as dark as night, and as she gained the shelter of a summer house in the grounds of Linden House the hail and rain dashed down. Pearl sank on the seat utterly exhausted, breathless, and a little afraid into the bargain. Rex was snuffing round the place, and she almost screamed when the glare of the lightning showed the figure of a man extended full length on the bench opposite the doorway. She rose at once, when the man raised himself feebly and spoke.

"Do not fear," he said gently, "I will do you no harm young lady; if you live here you can do me a great kindness."

Pearl hesitated, she could not see him distinctly, fear and desire were disputing in her heart. A wild, improbable hope had seized her, a fear of some danger such as she had read of in newspapers urged her to risk running through the storm to escape this stranger. He saw this in her undecided movements, and spoke again.

"Listen to me for a moment," he urged; "answer me this. Who lives in Linden House?"

"Miss Elliot," answered Pearl hastily, longing to reach home.

The stranger covered his face and wept. She heard him say, softly yet triumphantly, "She has kept her word"; and in a moment the truth burst upon her. This man was her uncle Horace! She addressed him eagerly, forgetting the storm in her excitement.

"Are you going to Linden House?" she began, "because I know Miss Elliot always has her doors left open, expecting the return of a friend. Do you—are you that friend?"

"Do I look like one of Miss Elliot's friends?" he asked, bitterly, as the storm broke and the returning light showed up his wan face and emaciated figure.

Pearl's heart gave a bound of compassion, pity, and delight.

"Yes," she said, "I am sure you are Miss Elliot's dearest friend. You have come back in answer to our advertisements."

"Advertisements," he repeated, wonderingly; "no, I have seen no advertisements. I have crawled out of a hospital to die at her feet, but I am not fit to enter her house; ask her to come to me. I must see her once more—just once more."

Pearl was about to tell him of his brother, when she stayed herself, for he had got upon his feet and was ghastly in his weakness.

"She cannot come to you," said the girl, "you must go to her; come to the house with me at once, while the storm is quiet, she is always waiting."

"Then you have heard the story," he said.

"Yes; and I know how she longs to see you. If you love her you cannot hesitate, come."

"I have hesitated all these years," he said. "I cannot walk another step."

"To hesitate is to be lost," answered Pearl, "take my arm, lean upon me, now then, we shall soon reach the house."

Urged beyond refusal, he consented, and they set out, Rex following with a step as slow as their own. It was a walk which Pearl never forgot. Her companion faltered more with every yard; the storm came back, his breath came in spasmodic gasps, he could only look at her entreatingly as praying her to suffer him to lie down and die. They were both wet to the skin, and as they reached the wide open doors through which the rain drove in sheets and the hailstones pattered. Horace Waterford stumbled, and fell across the threshold.

Miss Elliot had been watching anxiously for the return of Pearl; her cry rang through the house as she saw the manner of it. She rushed into the vestibule; she knelt down beside the dying man, and took his hands in hers and pressed them to her lips. There was no necessity to tell the servants that this shabby-looking, dying man was the one for whom their mistress had kept open her doors. As they bore the stranger to a room, she said, with an almost unearthly joy upon her face, "Close the doors, Jasper, he has come."

Yes; he had come. The butler closed the doors at last, feeling that soon would they reopen for the passage of that stranger to his last home, touched also by the devotion of his mistress, who had waited only for this.

It seemed to others for only a bitter disappointment, but to her it was enough that she could be with him in his last hours.

There was a great stir in Linden House; messages for medical aid, doctors in attendance, all the village full of gossip, and the great doors shut upon the outside world, while in a quiet room at the south side of the house lay the wanderer with the woman who loved him by his side. They left them alone as much as possible; his hours even were numbered, and none but she might soothe that lonely passage to the grave.

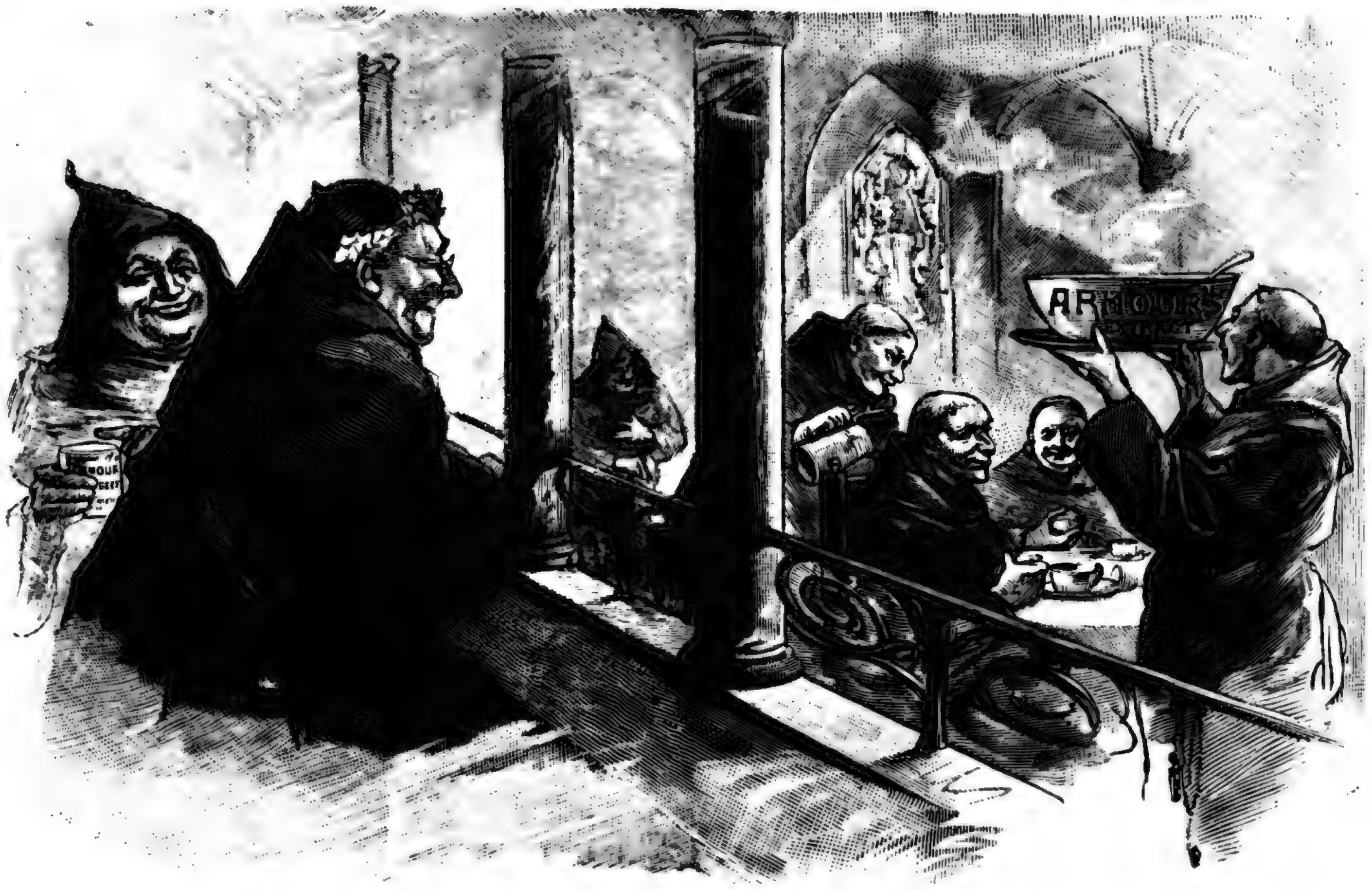
Pearl was sent to break the tidings to the old man, also so near his end, but it had reached him before she did.

"My uncle Horace knows me, knows everyone, and asks for you," she said, "he has been told all, you will not need words with which to meet him. You will come?" she questioned gently.

"Yes, Pearl, I will come in the evening. Come for me this evening, when it is cooler."

She dreaded this delay, but dared not cross his desire to wait, so went home and said that he would come that evening, and before she could return to fetch him, he drove up. It had taken all those hours to enable him to cross the threshold of Linden House, to meet again his brother with this woman whom they had both loved, and still loved. He seemed to return to the vigour of his manhood once more, and to find it hard to forgive, but he walked with a firm step to the side of the bed, and then all his resolution changed. There lay his brother. His dark eyes, lustrous even in death, turned towards him, a hectic fever on his cheek, words of pleading on his lips, his hand outstretched. Aye, he saw him not as the man who had deceived and robbed him, but with the great gulf of years swept away he returned to the days of their boyhood once again. Yes; there indeed was his dear companion and friend, his brother whose boyish scrapes he had hidden from the elders of the household, whom he had loved and shielded. And to Horace appeared the loving elder brother on whose good nature he traded, and on whose help he relied, while beside them stood the gentle, merry girl they had loved so dearly. Their hands met in a greeting without words, after which Homer Waterford, the hard, cross, angry bachelor, took also the soft white hand of the mistress of Linden House. Then he sank upon his knees by the bed, pressing his lips upon his brother's fevered face and shedding quiet tears.

Grace Elliot and Pearl stole from the room, for none but Heaven itself must witness the ending of this solemn, holy, meeting. And the Angel of Death set upon it his mighty seal; it began on earth, it ended in Heaven. When they returned as softly as they had left, they found them thus: the head of the wanderer resting on his brother's arm, and the bowed face of old Homer Waterford sunk upon their clasped hands. Forgiving and forgiven they had passed away side by side in peace; and this was Pearl Waterford's victory.



The Armour of Life.

The Monk leaned o'er the refectory wall—
Jolly old Monk! knowing old Monk!
And a welcome sight on his eyes did fall—
Portly old Monk! longing old Monk!
Brothers Francis and Anselm, and Joseph were there
Assisting the meal of the day to prepare—
And a gracious fragrance arose on the air,—
Hungry old Monk! merry old Monk!

"What was it," he asked, "made the brethren so glad,"—
Smiling old Monk! quizzing old Monk!
"When the larder was empty and all should be sad?"
Dainty old Monk! ruddy old Monk!
For venison had failed them, and so had the trout,
And as for wild game, it was not thereabout,
And they'd even run short of their famous brown stout,
Happy old Monk! healthy old Monk!

"What is it," he said "smells so fair and so sweet?"
Sturdy old Monk! puffy old Monk.
"Methought we had finished the best of our meat."
Perky old Monk! laughing old Monk!
"But this odour, I vow, is so very delicious
It puts me in mind of all sorts of grand dishes,
And matches exactly my stomach's fond wishes."
Sniffing old Monk! peering old Monk!

Then spoke brother Clement, a sack-loving wight,
Ready old Monk! steady old Monk!
Explaining the secret that gave such delight,
Saintly old Monk! faithful old Monk!
He told how the Abbot a treasure had found
That more than all others in good did abound,
Whose praises o'er all the wide earth he would sound.
Cheery old Monk! jocund old Monk!

The Monk he looked up from the wall in surprise,
Solid old Monk! weighty old Monk!
"Be careful," he said, "and tell me no lies,"
Gladsome old Monk; worthy old Monk!
"I'll tell thee the truth," good Clement replied,
"And thou wilt soon see that the feast they provide
Its power and goodness will quickly decide."

That night they'd a dinner quite fit for a king.
Eager old Monks! festive old Monks!
What soups and what gravies the henchmen did bring!
Panting old Monks! chirpy old Monks!
Each fell to the feast like a trencherman farmer,
Each dish was proclaimed a positive charmer,
And all was revealed in a single word—"ARMOUR."

The larder was empty, but what did they heed?
Cunning old Monks! crafty old Monks!
With ARMOUR'S BEEF EXTRACT they'd always good feed,
Breezy old Monks! easy old Monks!
It took but a moment the dishes to make,
The pure beef essence quite ready to take
Was there to their hand, beyond all mistake.
Quaffing old Monks! busy old Monks!

Thenceforward they saved immense sums for the poor.
Kindly old Monks! thoughtful old Monks!
And greater than ever their feast and their store,
Fortunate Monks! radiant monks!
Their appetites quickened by ARMOUR'S EXTRACT,
They in vigour increased and of dainties ne'er lacked,
ARMOUR'S BEEF ESSENCE their one precious fact.
Satisfied Monks! excellent Monks!

ARMOUR'S EXTRACT OF BEEF retains the True Natural Flavour and Stimulating Properties of Freshly-cooked Prime Beef, in a more marked degree than any similar Preparation. Manufactured by the exclusive "Armour Process," the Life and Flavour of the Beef are Preserved and not Burned Out.—ARMOUR'S EXTRACT OF BEEF complies with the most exacting conditions of Modern Cookery. Will make Invalids Beef Tea without the addition of Soup Stock.—Retail of Grocers, Stores, &c., Everywhere.—Messrs. ARMOUR & Co. are Conrtactors to Her Majesty's Government, and have been awarded the Highest Honours, Gold Medals and Diplomas for their EXTRACT OF BEEF wherever exhibited for Absolute Purity, Superiority of Manufacture and True Flavour.

Christmas ✻ Cards ✻ and ✻ Books.

If anything will keep alive the pleasant fashion of sending Christmas and New Year's Cards it is the taste and refinement of such cards as those published by Messrs. Hildesheimer and Faulkner. The most fastidious will find amongst these something to suit an ultra-refined taste, for both designs and words are chosen with the greatest care, and the execution is worthy of such charming original ideas.

Some of the jewelled and tinsel cards are remarkably pretty, especially the folding cards which have the words of greeting in tinsel on the cover and a little landscape inside. There are several varieties of these on plain and fancy cardboard. In some the gold and silver words are combined with a coloured spray of ivy leaves or of flowers, in others a small piece of brocade is cleverly let into the cover, and forms a background to part of the tinsel design in a very novel and effective manner; then, again, there are folding cards with a single word or initial in tinsel, crossing or combined with an embossed flower, and cut clear at the edges; and a charming series of single cards in fine cardboard with a few words and small design in gold, silver, and frosting. The design varies; in some it is a single leaf, in others a little spray of flowers, or a tiny landscape, or the date, etc. The small folding cards with embossed birds in silver and gold are most elegant in design and beautifully executed. The tinsel cards of all descriptions are, in short, amongst the most fascinating novelties this season.

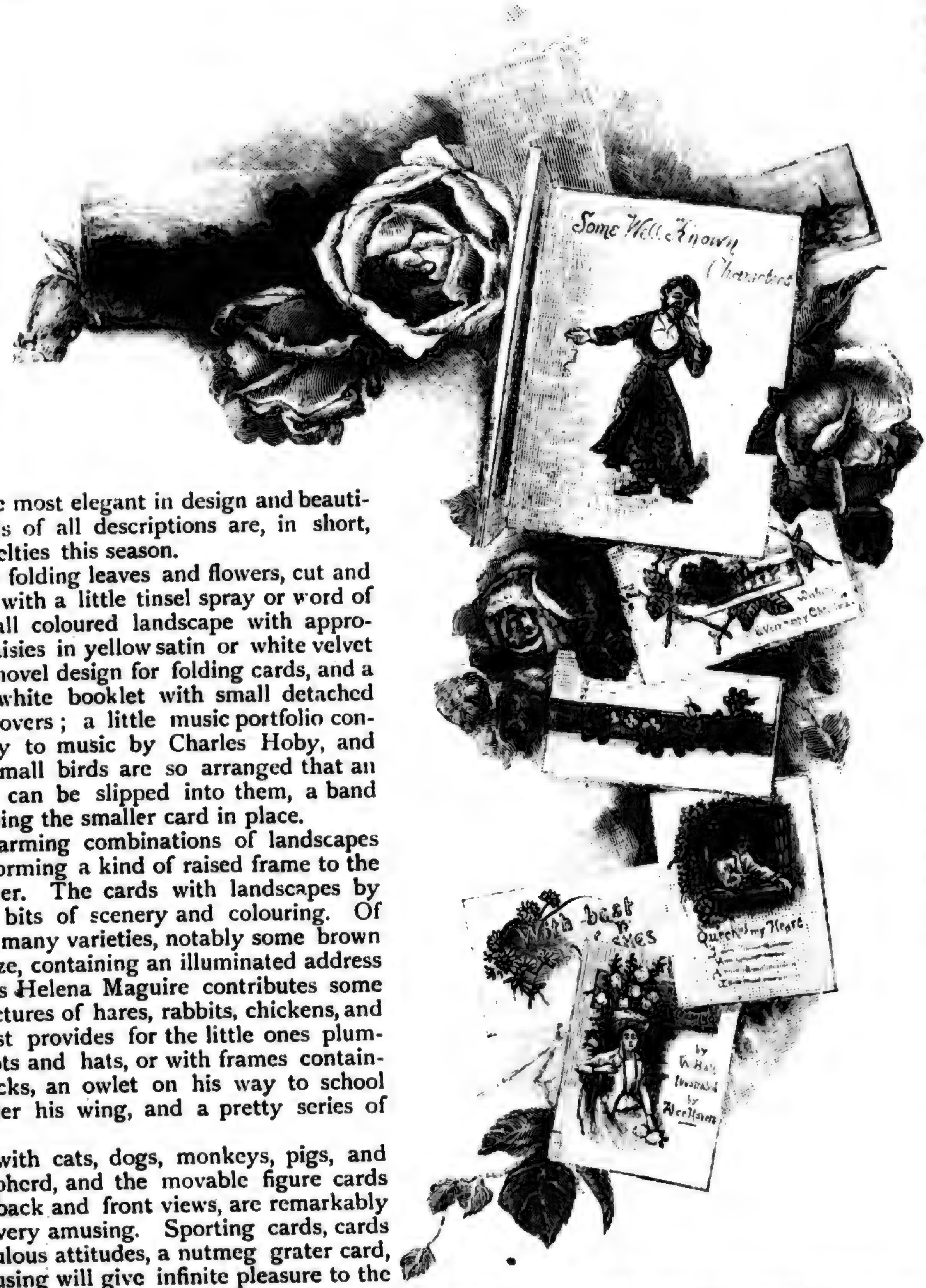
Very new and pretty are the folding leaves and flowers, cut and coloured in imitation of nature, with a little tinsel spray or word of greeting on the outside, and small coloured landscape with appropriate words inside; embossed daisies in yellow satin or white velvet with raised centres form another novel design for folding cards, and a very dainty specimen is a tiny white booklet with small detached frosted flowers embossed on the covers; a little music portfolio contains a song by F. E. Weatherly to music by Charles Hoby, and some new cards decorated with small birds are so arranged that an autograph card or visiting card can be slipped into them, a band crossing the card diagonally keeping the smaller card in place.

Some folding cards are charming combinations of landscapes and flowers or leaves, these last forming a kind of raised frame to the picture, or a portion of the cover. The cards with landscapes by Charles Wilkinson are exquisite bits of scenery and colouring. Of cards in booklet form there are many varieties, notably some brown leather volumes, of very small size, containing an illuminated address and a picture in monotone. Miss Helena Maguire contributes some delicately coloured cards with pictures of hares, rabbits, chickens, and small birds, and Miss A. L. West provides for the little ones plum-pudding cards, comic owls in boots and hats, or with frames containing cards slung round their necks, an owlet on his way to school with movable book tucked under his wing, and a pretty series of small bird cards.

Very funny animal cards with cats, dogs, monkeys, pigs, and frogs are the work of J. A. Shepherd, and the movable figure cards by G. G. Kilburne, showing the back and front views, are remarkably well drawn and executed, and very amusing. Sporting cards, cards with clowns in all kinds of ridiculous attitudes, a nutmeg grater card, and a host of others equally amusing will give infinite pleasure to the children who receive them. In all there is the same finished execution, refined taste, and judgment in the choice of appropriate words, that always makes it such a pleasure to choose for others or receive ourselves cards bearing the name of this firm.

A great number of the booklets issued this season by Messrs. Hildesheimer and Faulkner are of a comic description; a magnificent volume in the shape of a large shoe gives the story of the Old Woman who lived in a Shoe retold by F. E. Weatherly and most charmingly illustrated in colours by Edith Berkeley. "Ghosts," "The Owls' Academy," "The Adjutant and the Pelican," "Jolly Dogs," "The Merry Musicians," "A Happy Pair," and "People who never would be Missed," are the titles of others. Two charming little books are "Stratford-upon-Avon," illustrated by Percy Robertson, and "Souvenir of Bettws-y-Coed," illustrated by B. D. Sigmund; a third, a trifle larger in size, is "The City of Gondolas," with selections from Byron and Rogers and drawings by Charles Robertson, and another series of views of Venice by the same artist is entitled "Recollections of Venice"; either of these books would make a delightful souvenir of the season.

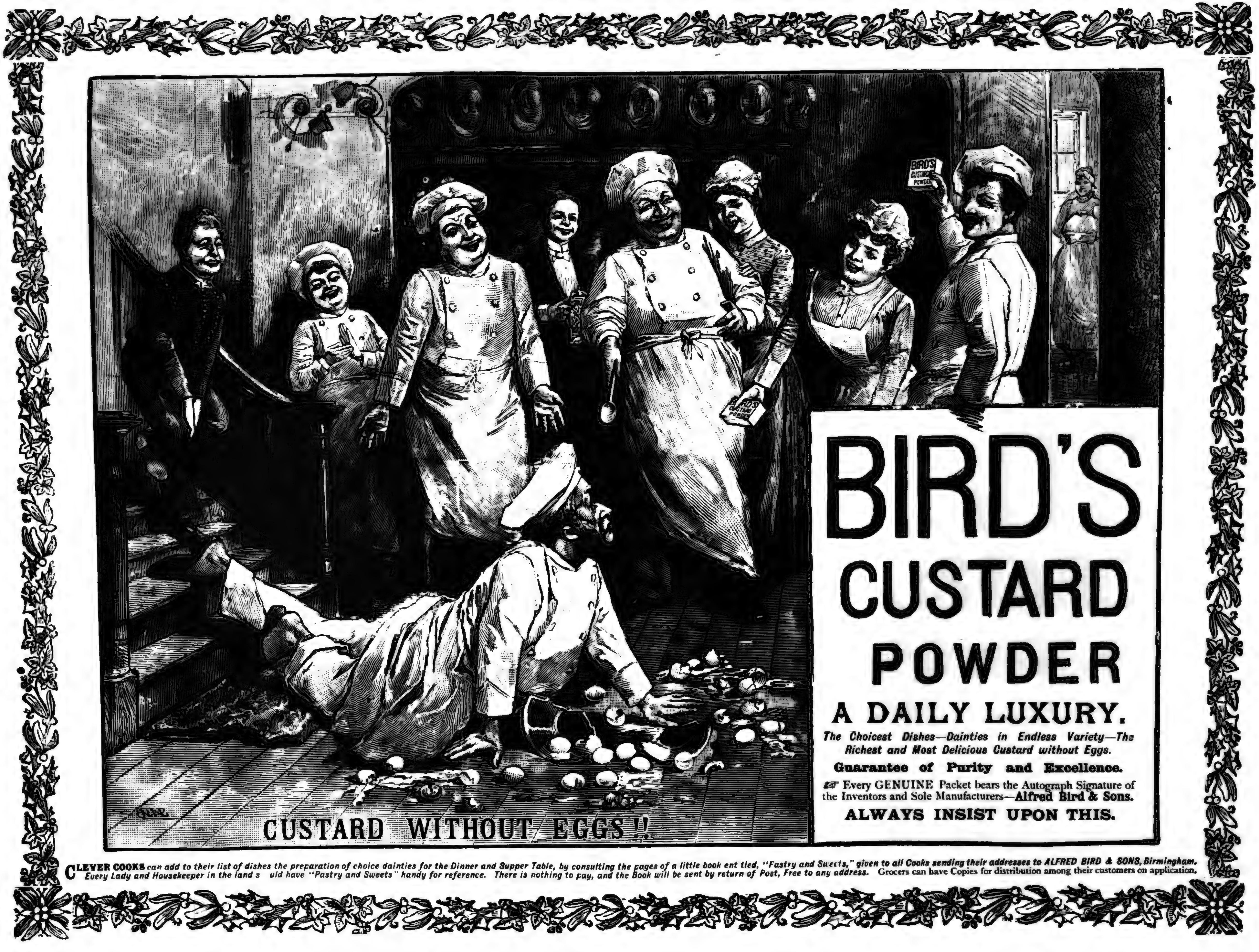
A larger volume contains a selection of modern ballads, by Gilbert, Rossetti, Swinburne, Browning, and other writers, with illustrations by Alice Havers, and is got up in faultless style. Lovers of Dickens will be delighted with the volume, "Some Well-known Characters from the Works of Charles Dickens," illustrated by J. Clayton Clark. These coloured sketches are extremely clever, and include Short and Codlin, Miss Sally Brass, Mr. Mantalini, and a number of others; the least satisfactory are the two boys, David Copperfield and Joe. The remainder are capital, and each sketch is accompanied by a few paragraphs chosen as being most descriptive of the character. "Over the Hills Away," a book of poems, by F. E. Weatherly, with illustrations by Harriett M. Bennett, is one of those charming books for children which are such a delight to their elders, who are better able to appreciate the skill and taste displayed in their production.



Messrs. Hildesheimer and Faulkner's Novelties.

Messrs. Hildesheimer and Faulkner have also brought out some new games which will be a useful resource for wet days and winter evenings. "Flickem," one of these games, may be played on the floor or on the table, and consists of throwing cards into a frame called the pool; the cards are of different thicknesses, and some skill is needed in throwing them. "Spottit" is a new geographical game, not too educational to be amusing, and not requiring any vast amount of erudition. "Stumbling Blocks" is a good spelling game, which may be played in several ways on a board marked off in squares. All the games are strongly and neatly made, and much better finished off than the majority of games of the kind.

Messrs. Thridgould and Co., of Sydney Street, Commercial Road, E., make quite a speciality of the large embossed figures with which children delight to adorn the walls of their bedrooms and nurseries. This year these figures are of a most varied description and extremely pretty and well-finished. The figures include a Santa Claus, surrounded by a ring of dancing boys and girls, to whom he is bringing presents, little girls nursing dolls or holding birds, children in sleighs, guardian angels, and other devices. The figures are 17 inches high,



BIRD'S CUSTARD POWDER

A DAILY LUXURY.

The Choicest Dishes—Dainties in Endless Variety—The Richest and Most Delicious Custard without Eggs.

Guarantee of Purity and Excellence.

☞ Every GENUINE Packet bears the Autograph Signature of the Inventors and Sole Manufacturers—**Alfred Bird & Sons.**

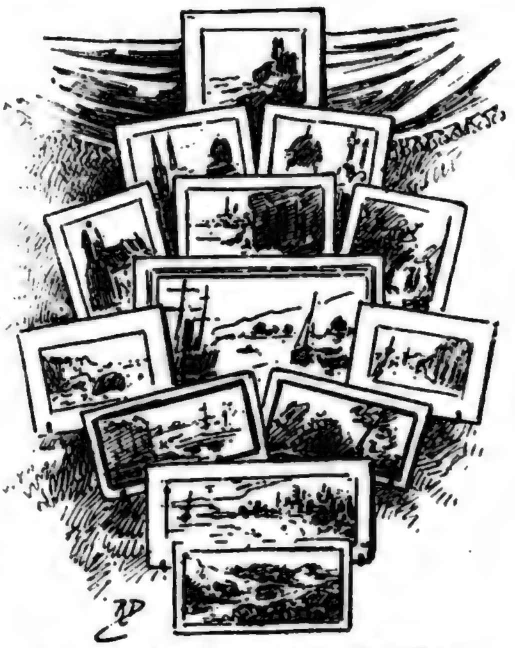
ALWAYS INSIST UPON THIS.

CUSTARD WITHOUT EGGS !!

CLEVER COOKS *can add to their list of dishes the preparation of choice dainties for the Dinner and Supper Table, by consulting the pages of a little book entitled, "Pastry and Sweets," given to all Cooks sending their addresses to ALFRED BIRD & SONS, Birmingham. Every Lady and Housekeeper in the land should have "Pastry and Sweets" handy for reference. There is nothing to pay, and the Book will be sent by return of Post, Free to any address.* Grocers can have Copies for distribution among their customers on application.

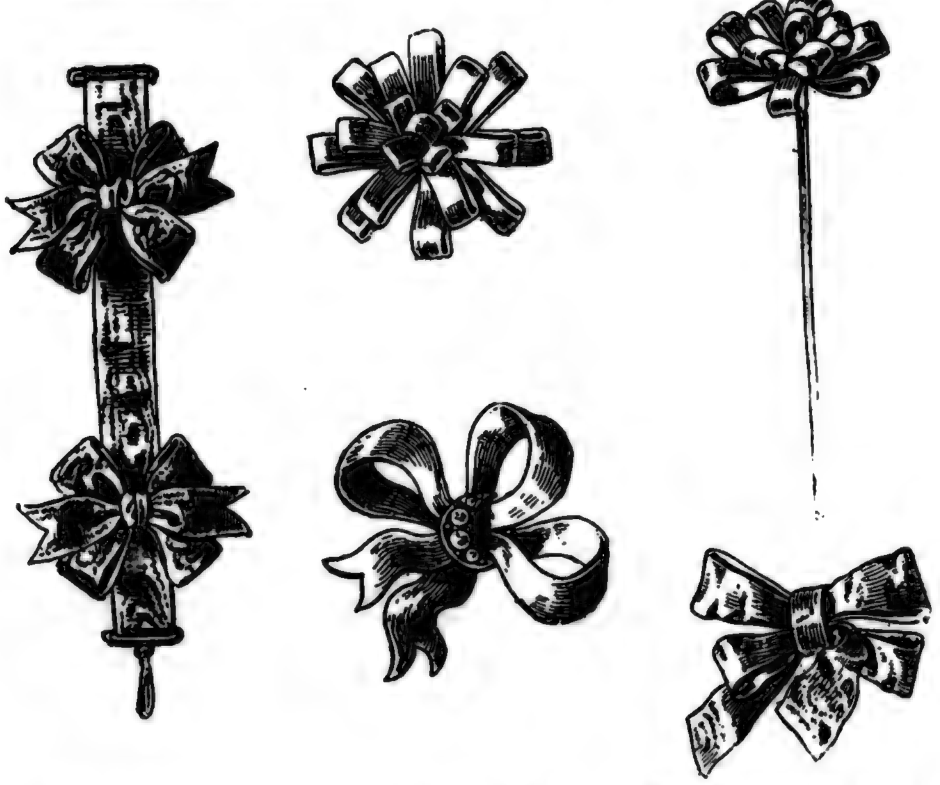
coloured and frosted, and they are sold in sets of three for 1s. 6d, post paid. Children take so much pleasure in these pretty Christmas Cherubs, and they are so cheap that they ought to find a place in every house where there are youngsters to be amused.

Messrs. Thridgould and Co. have Christmas cards in packets at 1s. and 2s. 6d. per packet; the Grand Monster Christmas Parcel at 1s. contains an immense number of cards of all descriptions, together with embossed figures, chiefly of a comic character; other packets at the same price contain a larger or smaller number of cards, depending on the beauty of these; packet No. 8, for instance, contains a set of eight pretty transparent cards; No. 9 has the same number of folding cards in different designs, and in packet No. 10 there are eighteen humorous cards, shaped and folding, such as a box of cigars, jam pot, a lady's glove, etc.; packets Nos. 5, 6, and 7 each contain only six cards, but these are specially selected. Where large numbers of cards are required, packet No. 4, containing a hundred cards, or packet No. 1, with fifty cards, will be found very useful and full of surprises. In sending for these cards an extra penny should be added to the 1s. to cover postage.


Wire Frame to hang Christmas Cards.

The "Superb" packet at 2s. 6d. contains a large number of folding and other cards, with gilt lettering, tinsel decoration, embossed flowers, and other devices; the "Yule-Tide" parcel contains booklets in addition to a variety of Christmas and New Year's cards. Messrs. Thridgould and Co. also have an immense variety of scraps and pictures for children's scrap-books, of illuminated texts, packets of text cards, and of albums for the preservation of cards and scraps at prices ranging from 1s. to 21s.

"The Rosebud Annual for 1892" (James Clarke and Co., 13 and 14, Fleet Street) is an ideal book for the nursery, there are nearly 200 pages in the prettily-bound volume, and nearly every page is illustrated, many of the drawings being very clever and funny. Large type, short stories in easy words, verses and music, and pictures of animals doing everything that animals do not do, as a rule, combine to make this a very fascinating book for the quite little ones.

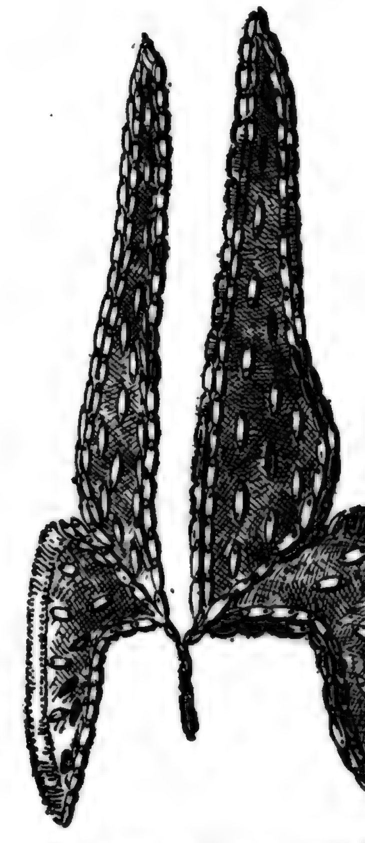

New Fan-holder in Moire Ribbon, and Brooches and Bonnet Pins in coloured Enamel.

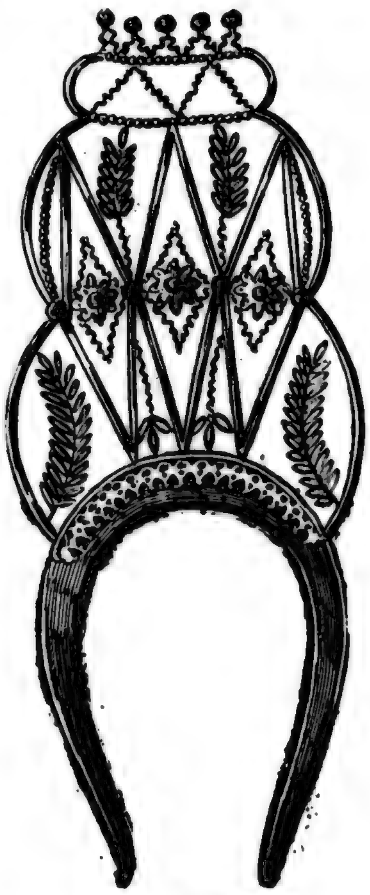
A little pamphlet published by the same firm at 2d., and entitled "The P.S.A.," gives an account of the origin and work of the Pleasant Sunday Afternoon Society, a society, the aim of which is to provide short, informal, religious services for men and women. The only qualification for membership is that of age; all members must have attained the age of eighteen.

Another capital book for the nursery is "The Little One's Own Coloured Picture Book" (Dean and Sons, 160A, Fleet Street). In addition to the coloured pictures, which are very numerous, and on all sorts of subjects, there are stories, poems, plays, and other matter likely to interest small readers.

Mr. Palmer Cox's verses about "The Brownies" (Fisher Unwin) are familiar to most children, who pore over his humorous illustrations with unfailing delight, picking out each diverting little figure as he reappears in succeeding pictures—in school, on skates, playing tennis, boating, spinning, in the circus and in the toyshop. The verses and illustrations are now presented in a handsome quarto volume, which, with its excellent paper, big type, and strong binding, forms an admirable gift for young folks, and one that will engage their attention and interest much longer than most picture books.

We can hardly do better than simply recommend everyone to read *The Little Minister*, by J. M. Barrie (Cassell), all, at least, who are attracted by humour, and a truthful portraiture of the rustic types. The story is well constructed, leading on from incident to incident in a natural fashion, and every incident is most dramatically placed before the reader. The plot is simple enough. Babbie, of gipsy origin, is the protegée of an earl, who, growing enamoured of her extraordinary beauty, finally designs to marry her in his old age. May and December are parted by the advent of the young minister of twenty-one, who, in spite of himself, is fascinated by the impish girl. He has his place in a rural Scotch manse, and is the centre of a bigoted puritanical community, which he defies in order to gain his love. How he reconciles his parishioners to his marriage the reader must find out, and will derive great pleasure from the exciting, highly-wrought narrative. Many, however, will be most attracted by the piquant humour with which the Scotch rustics are drawn. Their characters are life-like; their conversations most diverting. They are not, perhaps, sympathetic, but they afford much mirth; most likely they are pleasanter to read of than to live amongst. We are not unconscious of a distinct feeling of pity for Gavin, which is probably thrown away, since he is made like unto his flock. Babbie is the conventional witch of fiction, and Gavin himself conveys no impression of truth, but the villagers are altogether delightful. The history of "the twenty-four hours" is told with remarkable dramatic skill—save Gavin's speech during the inundation, which reminds us of a Sunday-school story-book; and no less out of the picture are the early love-scenes between Babbie and Gavin, which savour strongly of the drawing-room novel. These blemishes apart, Mr. Barrie's book is full of pleasantness.


Wing in Gold Gauze and Spangles.

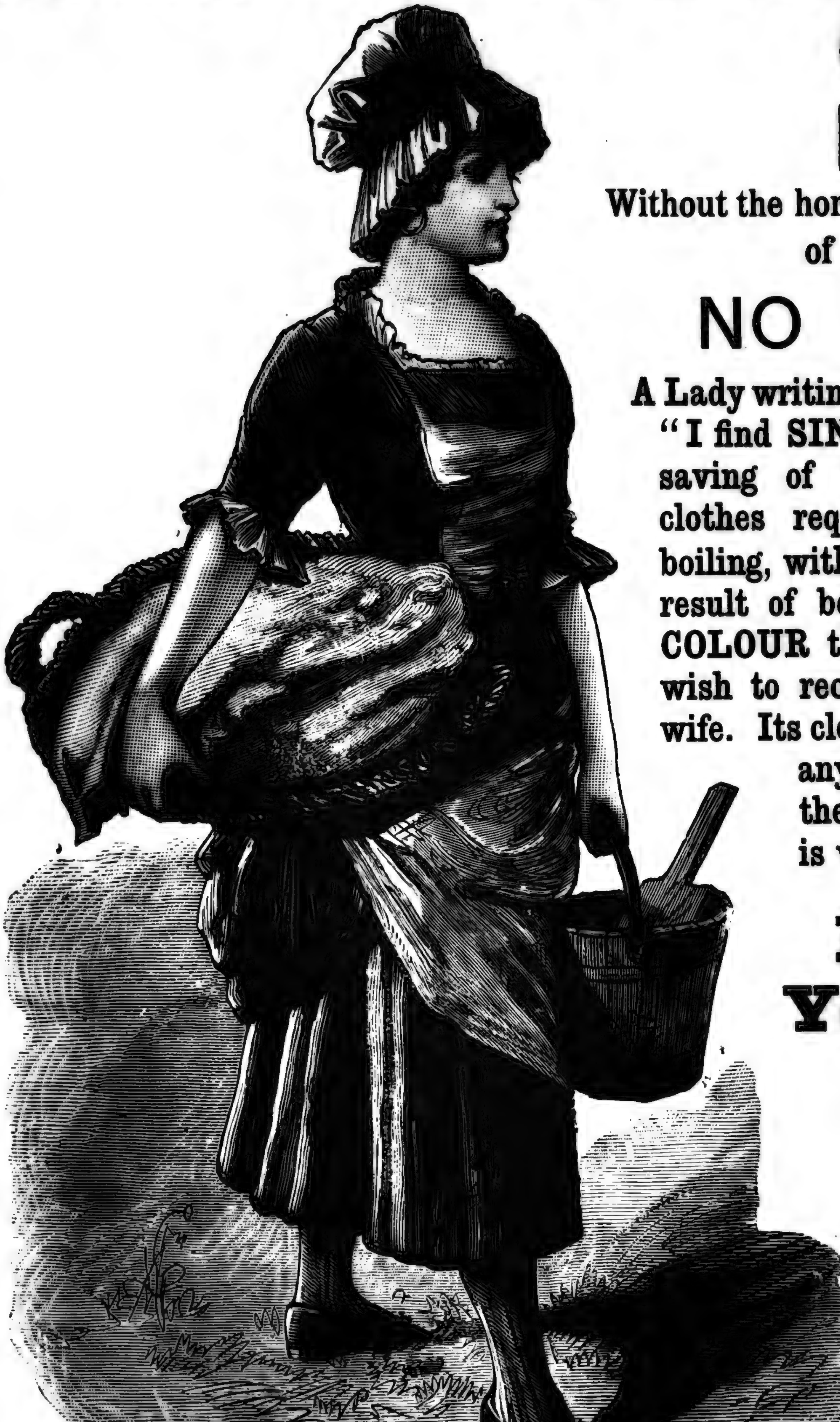

Comb in Fine Jet.

Modern athletes take their pleasures so very sadly nowadays that it is quite refreshing to meet with one of their number who is ready to appreciate the humours as distinguished from the science of cricket. Mr. Bettesworth, the author of "A Royal Road to Cricket" (Iliffe and Son), is himself a player of no mean order, having done yeoman service for Sussex County a few years ago. His sketches and letter-press strike a note of genuine humour; but bowlers, batsmen, umpires, and fieldsmen—not to mention Their Majesties the captains of teams—are all very great personages, and what will they say to the cricketer who has dared to expose their foibles to ridicule?

DON'T BOIL YOUR LINEN TO RAGS.

A Big Family Wash Well and Quickly Done with

SINCLAIR'S SOAP



Without the horrible smell and wretchedness of a steamy house.

NO BOILING.

A Lady writing to the "Queen," says: "I find SINCLAIR'S SOAP is a great saving of time and material, as the clothes require less rubbing and no boiling, with the still more satisfactory result of being a very much PURER COLOUR than with ordinary soap. I wish to recommend it to every housewife. Its cleansing properties far exceed any I ever hope to use, and the economy in time and coal is well worth while."

Don't Spoil Your Clothes.

SOLD EVERYWHERE.

4$^{D.}$

PER LARGE BAR.

A Sample Bar Carriage Paid to any address in the United Kingdom for SIX STAMPS.

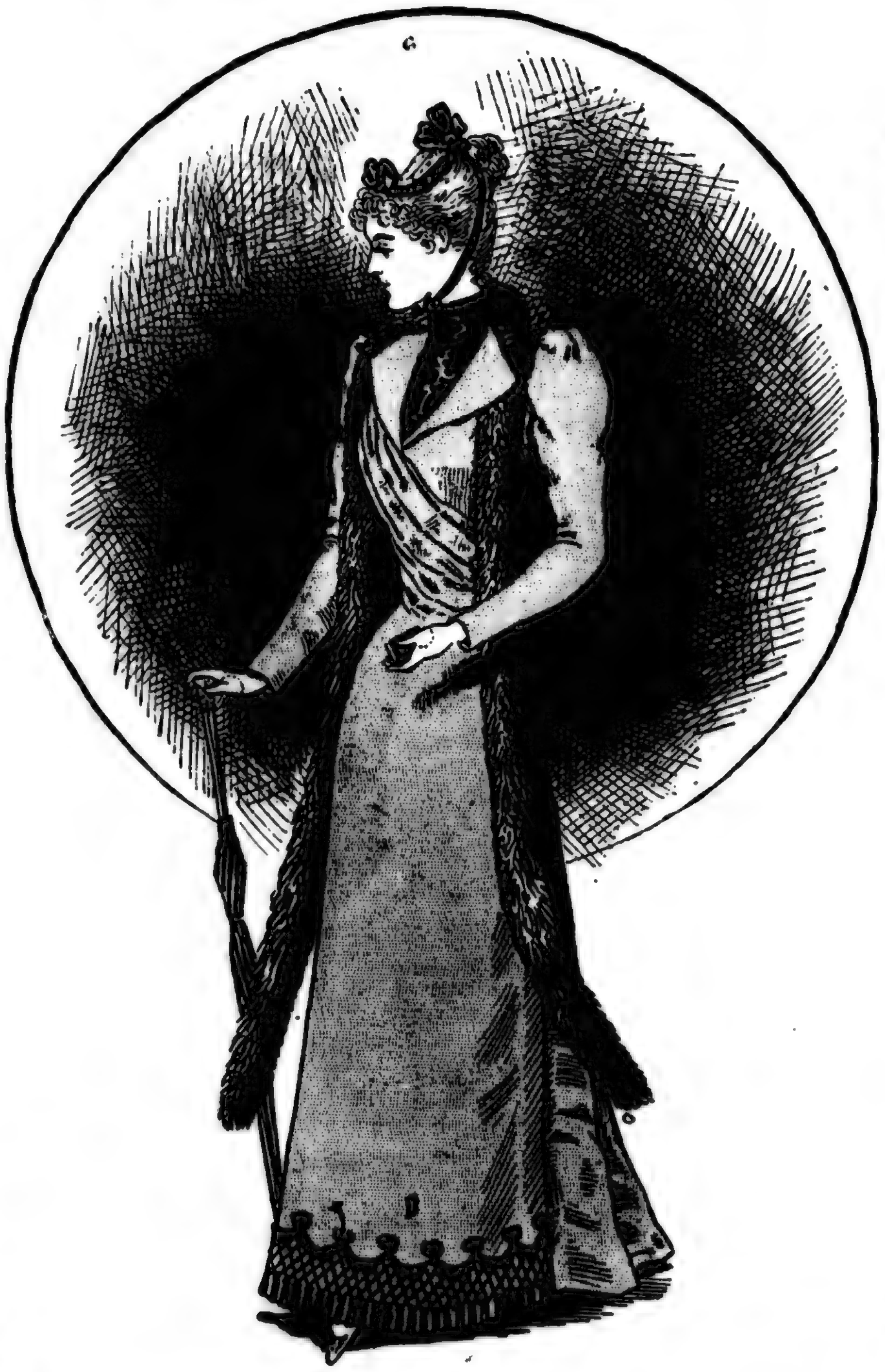
SINCLAIR'S WHOLESALE DEPOT—
SOUTHWARK, LONDON.

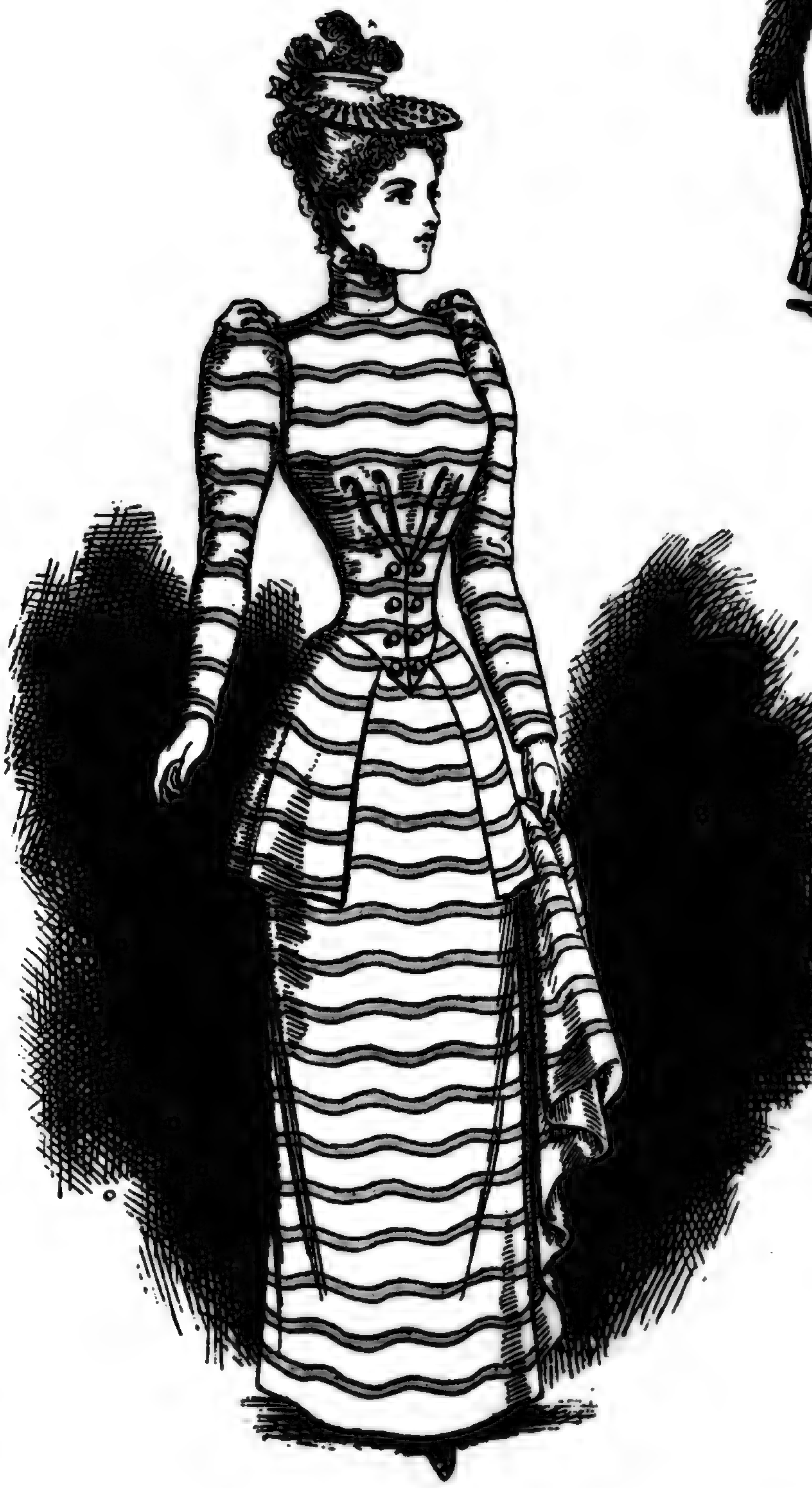
New Walking Costumes.

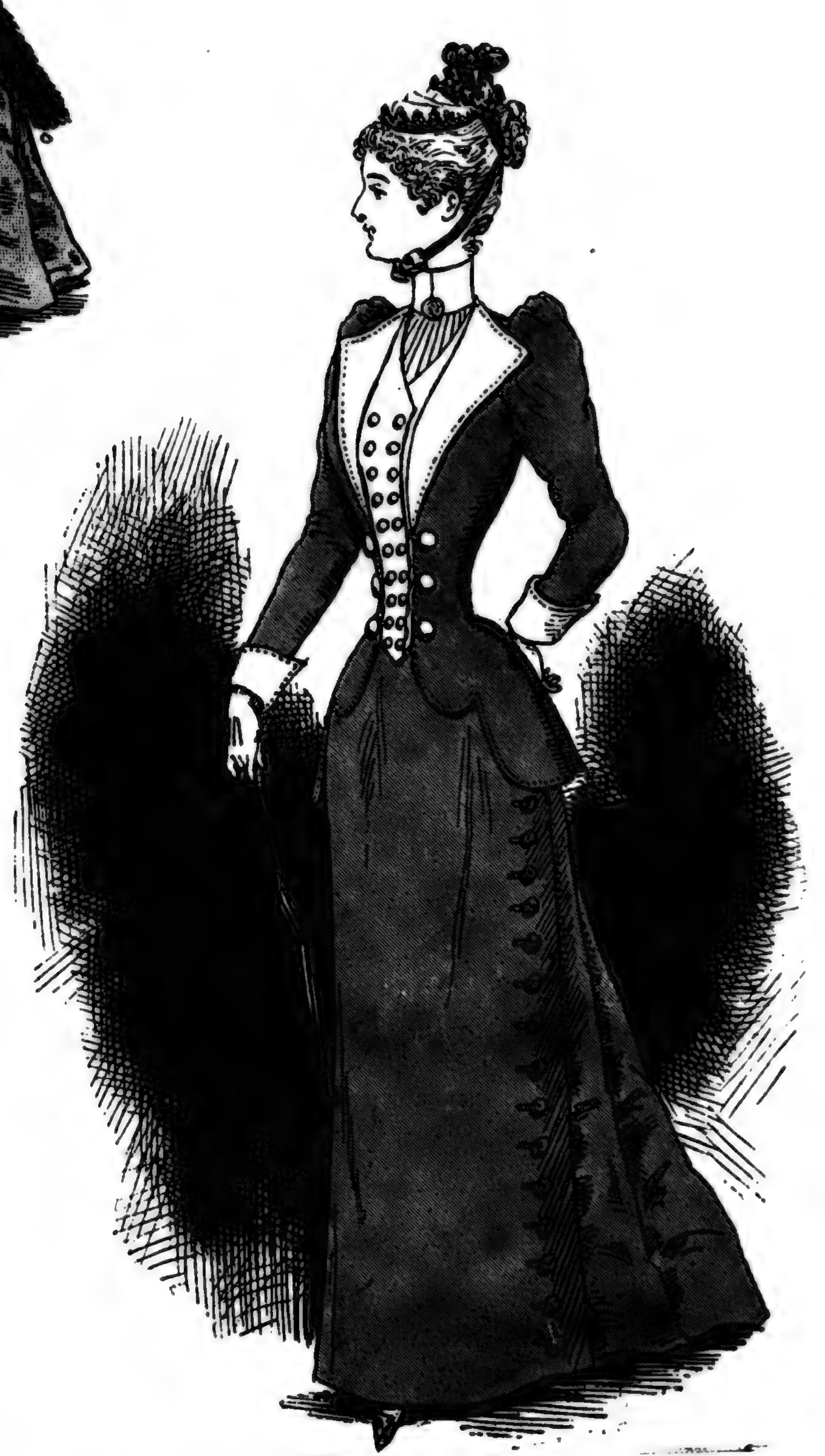
Fig. 1. Dress of fine beaver cloth, the skirt ornamented in front with applications of dark-red velvet, and chenille fringe with net work heading to match. Bodice of the cloth plain on the left, but draped and crossing over on the right side, and fastened under the left arm. Revers and sleeves of cloth; plastron and collar of red velvet. White cloth bonnet trimmed with red velvet.

Fig. 2. Dress of beige woollen with waved hairy stripes in black. Pointed bodice without breast pleats, the fulness arranged in pleats in the centre secured by buttons; the fastening on the left side. Deep basque and plain sleeves. Bonnet of red velvet embroidered with jet and trimmed with black feathers.

Fig. 3. Dress of brown diagonal woollen; square tablier buttoned down on each side Open jacket bodice with rounded basque and sleeves to match. Double-breasted waistcoat of pale fawn-coloured cloth, open over a pleated chemisette, and collar of white silk. Large revers and cuffs of the fawn cloth. Buttons on the waistcoat and jacket Bonnet of orange velvet trimmed with black velvet and feathers.

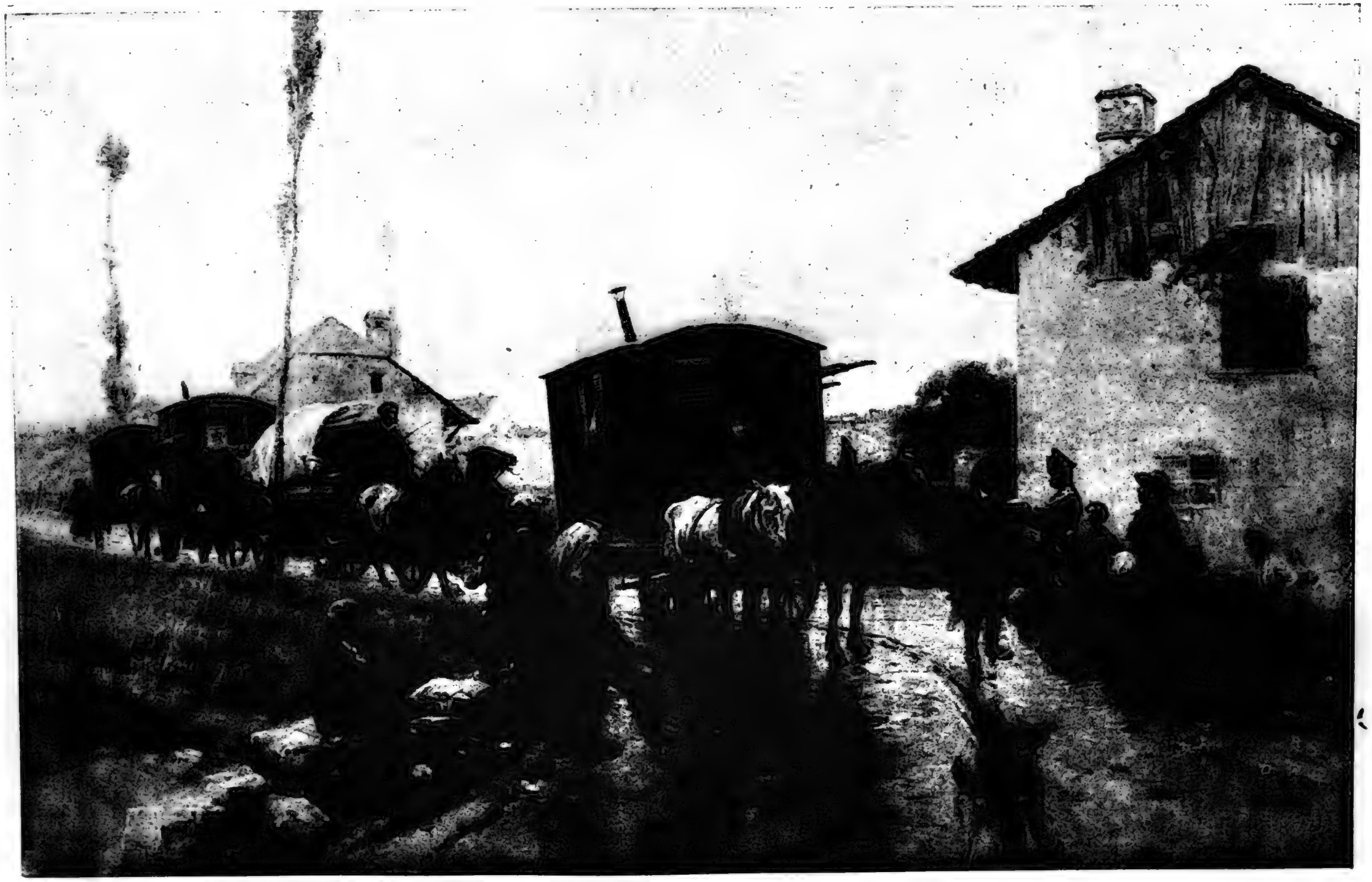






New Walking Costumes.

For Prices of Paper Models and Flat Patterns, see end of DESCRIPTIONS.



BEFORE THE FAIR

SUBURBAN.

By H. ELRINGTON.

A CHARADE IN TWO SCENES AND A FINALE.

CHARACTERS:

EDGAR PENMAN (rising author); A. PASSERBY (irritable old gentleman); GRUMPY GRABBALL (a neighbour); EMMA PENMAN (Edgar's wife); JANE (a servant).
Stranger, Gentleman with banjo, Nurse and Baby, etc. Chorus of fowls, dogs, cats, etc.

SCENE: THE PRESENT DAY. SCENE I.—SUBURB.

[*Front room in No. 300, Our Suburb, the residence of* MR. *and* MRS. PENMAN, *a newly-married couple. Window with flower-box back of stage (centre). Doors (right and left). Table in the middle of the room laid for breakfast. Writing-table at side with pile of papers on it. Sofas, chairs, etc., scattered about. When the curtain rises,* MRS. PENMAN *is discovered at back watering her flowers.*]

Mrs. PENMAN (*leans out of the window, then turns round*). Oh, the fresh sweet morning air! How delicious it is to be living in the country at last. (*Waters vigorously; turns again.*) Hark! is that Edgar coming down? I must stop; he does not like me to water the flowers at breakfast-time. (*Comes away from the window.*) How strange it is that Edgar, who was brought up in the country, should be quite indifferent to its charms, whilst I, who was reared amongst chimney-pots, adore it, and absolutely revel in all rural pursuits. (*A hoarse crowing of a cock is heard outside.*)

Enter MR. PENMAN. R.

MR. PENMAN. My dear Emma, what is that infernal noise?

EMMA (*running up to him*). Oh, darling, don't you know? But of course not—how silly I am to be sure. It arrived while you were out last evening. (*Crowing continues louder than ever.*) That, Edgar, is our last wedding present—positively our last, the most beautiful Cochin China cock you ever saw. Listen to him, the pet, he is so happy.

EDGAR (*aside*). Happier than I am! (*Aloud.*) Does it always crow like that?

EMMA. I don't know. I believe so; you see I have always lived in town, so I don't know their little ways. But, Edgar, dear, is it not lovely that all our friends should have remembered we were going to live in the country, and sent us such delightfully appropriate presents?

EDGAR (*innocently*). Are we living in the country? I didn't know it.

EMMA. Why, you foolish old pet, of course you are. Didn't we come to Our Suburb because it was so nice to be in the country, able to grow our own vegetables—kill our own fowls? (*Cock crows again.*)

EDGAR. I only wish we could; nothing but a doubt of my own capacity to stalk it successfully prevents me operating on that Cochin this moment with the bread knife. (*Walks up and down grumbling.*) I have a hard day's work before me, and that screaming bird has put every idea out of my head. Tell me, Emma, are you quite sure this is the last present? I really don't think I could stand another.

EMMA. Quite sure, dearie. Let me see, how many have we got now. (*Begins to reckon on her fingers.*) Let me see—the first to come was Aunt Tabby's Plymouth Rocks, and the black and white pussy (by the bye, I have not seen pussy for a day or two; I hope it's not lost). Then there was Cousin Jack's baby ourang outang, but I didn't know how to feed it, and it died while I was finding out; do you remember I went to read up about ourang outangs at the British Museum, but the poor pet was dead when I got back? Then there is Mr. Denver's wolfhound and Mary's Newfoundland pup (so nice to get real country dogs, not wretched little toy terriers and things of that sort). Then there are the Belgian hares from Uncle Jem and Mamie's Persian and—well, do you know I really think that's all—oh, no, there are the ducks of course, and the Cochin now as well.

EDGAR. How big is the back garden, Emma?

EMMA (*proudly*). Twenty-eight feet by fourteen. I measured it myself.

EDGAR (*coming to table.* C.) Well, let us have some breakfast now. Peace be to the pets for the present (*takes an egg*). I must say I do appreciate fresh eggs. (*Emma sits down too.*) Is this one of the Plymouth Rocks? (*Tastes the egg, and jumps up in a passion.*) Really, Emma, really, those precious fowls of yours don't seem even capable of laying fresh eggs! This one is a month old at least.

EMMA (*nervously*). Oh, don't be angry, dear; it does upset me so, and then I can't remember anything. These are not the Plymouth Rocks, they (oh, please don't frown so), these are Aunt Tabby—that is, she has an admirable receipt for preserving eggs; she is eating some now that were laid last August, and this is May. I thought I would try it on some I got a fortnight ago, but (*looks into her own egg*) no, it does not seem to have been a success.

EDGAR (*hotly*). Success? I should think not, indeed, one or two more of your Aunt Tabby's abominable receipts would drive me out of the house.

EMMA (*cries and absently pours the milk into the teapot*). I won't, indeed I won't. I don't know what I am doing when you are angry, Edgar. There, I've put all the milk into the teapot, and there isn't any more. Oh, dear, dear!

EDGAR (*grimly*). I wonder you don't think of having a cow on the premises. (*Sarcastically*) In the country one ought to have one's own milk and butter.

EMMA (*hopefully*). Perhaps we could—a small one, that is. Oh, do eat your breakfast, Edgar.

EDGAR. No, no; take it away. I must get to my work. (*Rings the bell. Emma crying all the time begins absently to water her flowers with the contents of the teakettle. Enter* JANE, *who gives a letter to* MR. PENMAN.)

EDGAR (*sitting at his writing-table, opens letter, and reads aloud*). SIR,—It is my misfortune that I am obliged to pass under your windows every morning. (Good gracious, he seems to be in a passion! How unpleasant people in passions are.) The other side of the street is torn up (I notice it generally is in suburbs), and owing to your wife's careless method of watering her flowers, three times lately I have received a perfect deluge on my head. I beg that this may be put a stop to.—Yours truly, A PASSERBY.

EMMA (*puts down kettle and comes over to* EDGAR *looking scared*). Oh, Edgar, do you think he will summons me?

EDGAR. I don't know, I'm sure. You must answer his letter yourself, and smooth him down. If I don't get to my writing, our country residence with all its advantages will probably collapse. (*Furious knocks heard. Enter* JANE, *hurriedly.*)

JANE. Please, sir, please, ma'am, oh, here he is.

(*A furious-looking old gentleman plunges into the room, holding a dripping hat.*)

EDGAR. Sir, may I ask——

Mr. PASSERBY (*violently*). No, you mayn't. I won't stand it. I'll have the law of you, sir. Ah! I see you have my letter.

EMMA. Oh! what is the matter?

Mr. PASSERBY. Matter, ma'am! I can tell you, you have spoilt three good hats for me with your flower-watering. I have had a cold deluge every day nearly this week, and have borne it patiently, but when you arrive at watering unfortunate foot passengers with hot water it is too much for human nature. I tell you, sir, I am scalded all over.

EMMA. I—I am very sorry. I never saw it was the kettle.

Mr. PASSERBY. Sorry, ma'am! That won't mend matters. I feel just like a boiled lobster.

EDGAR. Really, sir, we are very sorry. Nothing could, I am sure, have been further from my wife's thoughts than to molest unwary pedestrians.

EMMA. Oh! no, no, no (*bursts into tears*).

Mr. PASSERBY. Salt water now. Oh! this is too much. Sir, you shall hear from me again. (*Rushes out of the room.* R.)

EDGAR. (*Sitting down again and settling his papers.*) Old pepper-box! Well, I should not have liked it myself. However, Emma, if you must water the flowers with boiling water, I should advise your choosing the early morning hours for it. There, don't cry. I'm in the middle of a murder, and really can't do it if you damp all my energies. (*Noise heard.*) Oh, that awful cock!

EMMA (*listening*). Indeed, dear, that isn't the cock, it's only the next door baby. The walls of this house are thin, but then one can't have everything.

EDGAR. Humph! (*Begins to correct papers with a pencil.*)

EMMA. I must go and feed the fowls. And do you know, Edgar, I have bought such a lovely hat for gardening in. I must go and get it. (*Runs out of the room but puts in her head again.*) Edgar, dear, I don't want to disturb you, but what does a Newfoundland puppy eat? Beowulf had half a pound of steak yesterday, but I'm afraid Beppo's hardly old enough for that yet.

EDGAR. Heaven forbid that he should be. Confound it, where's the ink?

EMMA (*coming and fussing round the room*). Oh, I remember Mrs. Gossipwell borrowed it yesterday when you were out.

EDGAR. Jane must get me some at once; borrow it back or buy me some new. (*Rings the bell violently.*) And, Emma, will you take care that I am left in peace for the next couple of hours. Old Briskboy, the publisher, is nagging at me for my book; if I am not quick about it we shall miss the Christmas book season.

EMMA (*vaguely*). Is there a season for books? I didn't know. But oh, Edgar, that reminds me, we never planted the cauliflowers. Now, what does one do first? Dig a hole?

EDGAR (*impatiently*). And turn them upside down in it.

Enter JANE, *looking flurried.*

JANE. Please, sir——

EDGAR. Get me a bottle of ink, Jane, and be quick about it.

JANE. Yes, sir; but——

EDGAR. Well, why don't you go? I want *ink*, INK, INK!

JANE. Yes, sir; I'm going, sir. But, please there's another gentleman below, and he says as how there's a body belonging to you in his tank, a poisoning of his drinking water and his children.

EMMA (*sinking into a chair*). Oh, Edgar, this is awful!

EDGAR. Awful fiddlesticks. Even though I do write shilling novels, I'm a perfectly harmless person (*looking round*), without my ink bottle. Jane, where did you leave this gentleman?

JANE. I left him in a drefful passion, sir, downright swearing. He says his name is Grabball.

EDGAR. Well, show him in.

(*Enter* Mr. GRABBALL, *furious but dignified*).

Mr. GRABBALL. Sir, you have endangered the lives of my children and my own.

EDGAR (*politely*). May I ask to what I owe the pleasure of your visit?

Mr. GRABBALL. A foreign body belonging to you has been decomposing in my tank for the last few days, and I intend to prosecute you.

EMMA (*shrieking and clinging to* EDGAR). Oh, what does he mean?

EDGAR. Indeed, my dear, I have not the faintest idea. May I ask, sir, what sort of a body, a biped or quadruped?

Mr. GRABBALL (*hotly*). Sir, you are laughing at me. It has a collar round it's neck with your name on it, which fortunately enabled me to identify it.

EDGAR. I am afraid if it has a collar of mine on it it must be our washerwoman, Emma, a worthy woman, but curiously destructive to shirts.

Mr. GRABBALL. Sir, this insolence is intolerable. I tell you I will have compensation for the fact that your dead cat has been five days in our tank.

EDGAR and EMMA (*simultaneously*). The black and white pussy.

EDGAR. Really, sir, I must apologise for the annoyance that our poor pussy has most unintentionally caused you; the truth is my wife is fond of pets and we are rather overstocked. She is new to the—the country.

Mr. GRABBALL (*enthusiastically*). The country? You realise that this suburb has all the advantages of the country—sir, say no more—your cat may have erred in choosing my tank, but you—you are a gentleman. (*Comes down* C, *and shakes hands warmly with both.*) Perhaps you don't know it, but I am the owner of a large part of this suburb, and there have been people actually found to declare that this place has not all the advantages of both town and country.

EDGAR. Misguided fools! We are very sorry about the cat.

Mr. GRABBALL. Say no more—say no more. Most happy I assure you to make it's—no, your acquaintance (*bows himself out.* R).

EDGAR. Well, Emma, I hope the Persian will have the discretion to choose a landlord's tank also. Now for my work. (*A banjo is heard next door, out of tune.* EDGAR *jumps up.*) What is that beastly row? It's worse than the baby.

EMMA. Oh, dear! it's nothing; only Mrs. Jones on the other side. They are going to get up the Toy symphony for a penny reading.

EDGAR (*flinging down his pen in a passion, and upsetting his chair*). Give me my hat, I can stand no more of this, life's really not worth living with all these intolerable noises round one! (*Rushes violently out of the room.*)

EMMA (*flying after him*). Come back, come back (*wringing her hands*)! Oh! he's gone—he's gone, and he will do something dreadful to himself; I know he will. (*Enter* JANE.) Oh, Jane, run after your master and stop him.

JANE (*sturdily*). 'Deed and I won't, ma'am, it's a real mercy he's gone, it is, for that big brute of a hound has been after eating the chops when my back was turned, hunting the ducks out of the young peas, and the hare has tumbled into the milk pan, so there's nothing for luncheon.

EMMA. Oh, I don't mind about luncheon, but if he should do himself an injury when he is vexed, and rushes off in that way. It is hardly worth living in the country to go through all this. I almost think, Jane, I will send away Beowulf.

CURTAIN.

SCENE II.—AN.

TIME: Two hours after.

[*Room—a scene of wild confusion. Chairs upset; chair-backs torn; papers scattered in all directions.*]

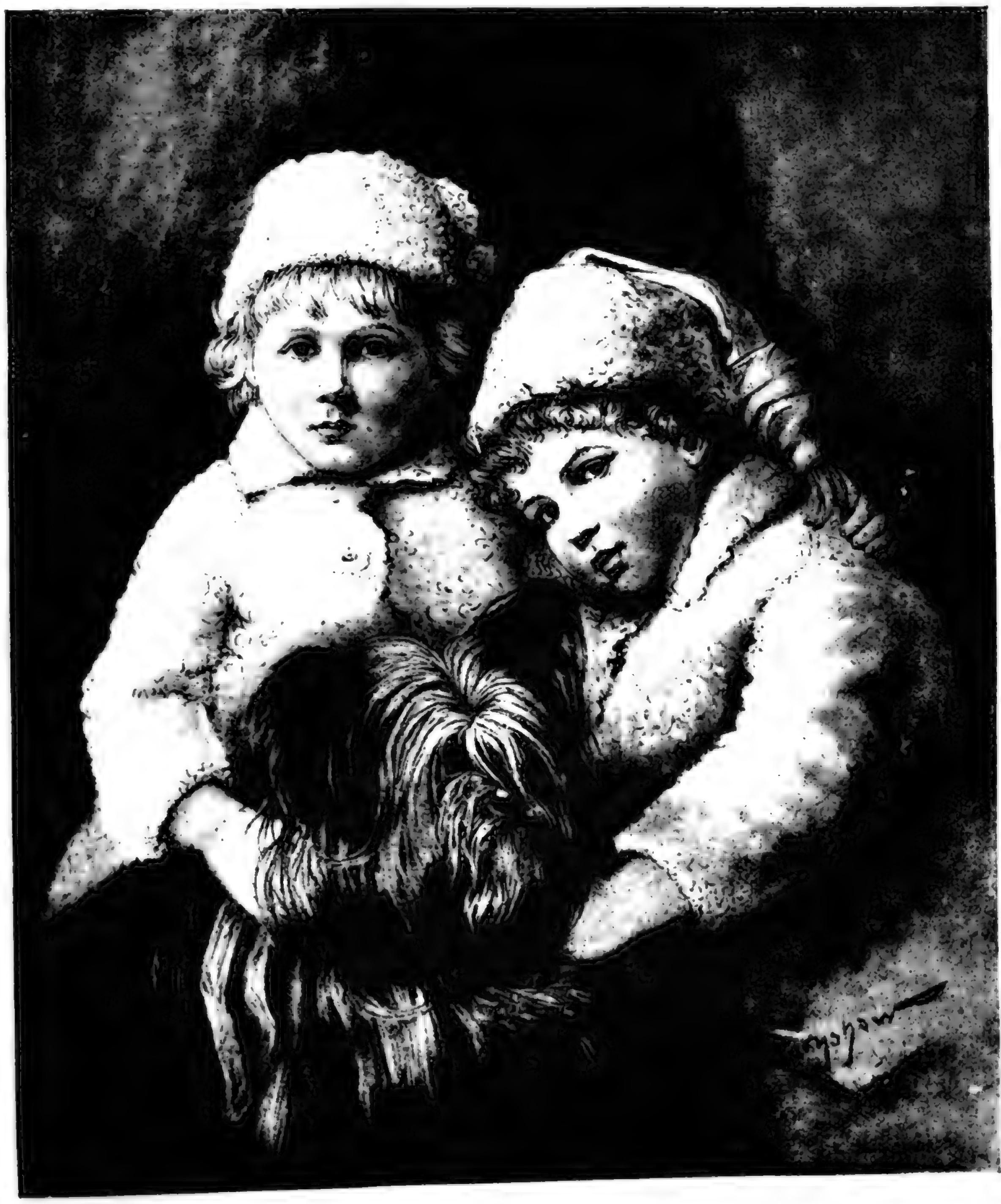
(*Enter* EMMA *in walking dress. Looks round, rings the bell; goes to right, and calls.*) Jane! Jane! What has happened? (*Enter* JANE.) Everything is destroyed. The room looks as if there had been a wild beast in it

Healthy ✲ Children.

Childhood shows the man,
As morning shows the day.
MILTON.—*Paradise Regained.*

ONE of the things that seems to strike foreigners who come to England more than anything else is the healthy beauty of English children. The large, clear, limpid eyes, the lovely, peach-like down and soft, brilliant colouring of the baby faces they see at every turn are a perpetual source of wonderment to them, and they are never tired of asking what is the cause of it, and never get over their surprise that English people take the healthy appearance of English children so much as a matter of course.

That we are not surprised is, of course, due to the fact that as a rule our children are thoroughly healthy little beings, and, however much they are indebted for their beauty to a long line of good-looking ancestors, it is quite certain that they owe it in an equal degree to the good health that is the result of intelligent care and feeding.



The subject of the proper care of infants has always been one of paramount importance in England. Wise hints have been handed down from generation to generation, and when these are sensible, and not wildly opposed to nature and experience, they are still often accepted, but let there be but the slightest flaw in their reasonableness, and the young mother of to-day turns her back on the wisdom of the ancients, and calls in the aid of science to determine what the food and treatment of her baby is to be. In the interests of her children she will read and study books from which, as a general rule, she would turn away, as being far too dry to occupy her time and thoughts, and it does not take her long to learn precisely what elements of food, and how much food, her infant requires at different periods of its life, when to look for the welcome appearance of the first tooth, and how to treat it during the troublous time of teething, and its other infantile ailments. She brings, like the clever and intelligent young woman that she is, all her powers to the task—the noblest one that women can undertake—that of rearing sound and healthy children who will later on be sound and healthy men and women, ready to carry on the traditions of the wise and careful treatment of which they are the splendid results.

There is not the slightest doubt that English children owe their perfect health and blooming appearance to the intelligent care bestowed upon them, especially in the matter of food. We know, of course, that amongst the very ignorant classes mothers will occasionally give their infants steak and porter, with the result that the infant has to be sent to the hospital, and the mother receives a thorough scolding from the doctors and nurses, which has not the smallest effect on her; but these are extreme cases, and, as a rule, the mother, whatever her position in life may be, chooses for her child a good wholesome food, and if one does not suit it she tries another.

The qualities of a perfect food for infants are found to exist to a high degree in Dr. Ridge's Food, one of the preparations of the kind most cordially recommended by the medical profession, as containing the particular elements required in a wholesome and nourishing diet for young children. The food is altogether different from cornflour, which most infants cannot digest at all, and which is deficient in albumen and gluten, and from arrowroot, which alone will not sustain life, however advisable it may be to use it occasionally to provide a little change in the diet. Dr. Ridge's Food is made from the finest wheaten flour, cooked at a uniform high temperature for several hours, and then rendered slightly alkaline and sweetened a little. It is easily soluble, and may be mixed with beef-tea, milk, or plain boiling water. For young infants only boiling water should be used; the food itself will supply all the nourishment required.

As with all foods for infants, Dr. Ridge's Food should never be heated twice; what is left over from a meal should be thrown away; and a little extravagance in this respect is by far the best policy. The food is full of flesh-forming particles, and is easily digested and alatable to the infant. Amongst its many good qualities may be reckoned the ease with which it is prepared, its guaranteed purity, its economy—for, having been cooked, it goes far, the loss from cooking being a thing of the past—and the fact that it does not cause acidity or wind. Best of all is the undoubted fact that infants fed on Ridge's Food do thrive in the most extraordinary way, and become splendid types of beautiful and healthy childhood.

It is impossible for us to say whether the lovely children of our coloured plate, whose sweet faces reappear on this page, were fed on Ridge's Food, but, at any rate, this is the kind of result that might be expected from such a diet.

Until the infant is a month or six weeks old half a bottleful of the food is quite sufficient for a meal, but after this age the quantity given at one time may be increased, and the food should also be made more consistent, and as soon as the child is three months old a beaten-up egg may be added to each pint of the food. It is easily kept hot at night, and, if too hot, may be cooled with a little milk.

For invalids, light puddings, custard, and gruel may all be made of Ridge's Food, and are light, palatable, and very easy of digestion; the food is, in fact, equally useful in the nursery and in the sick room.

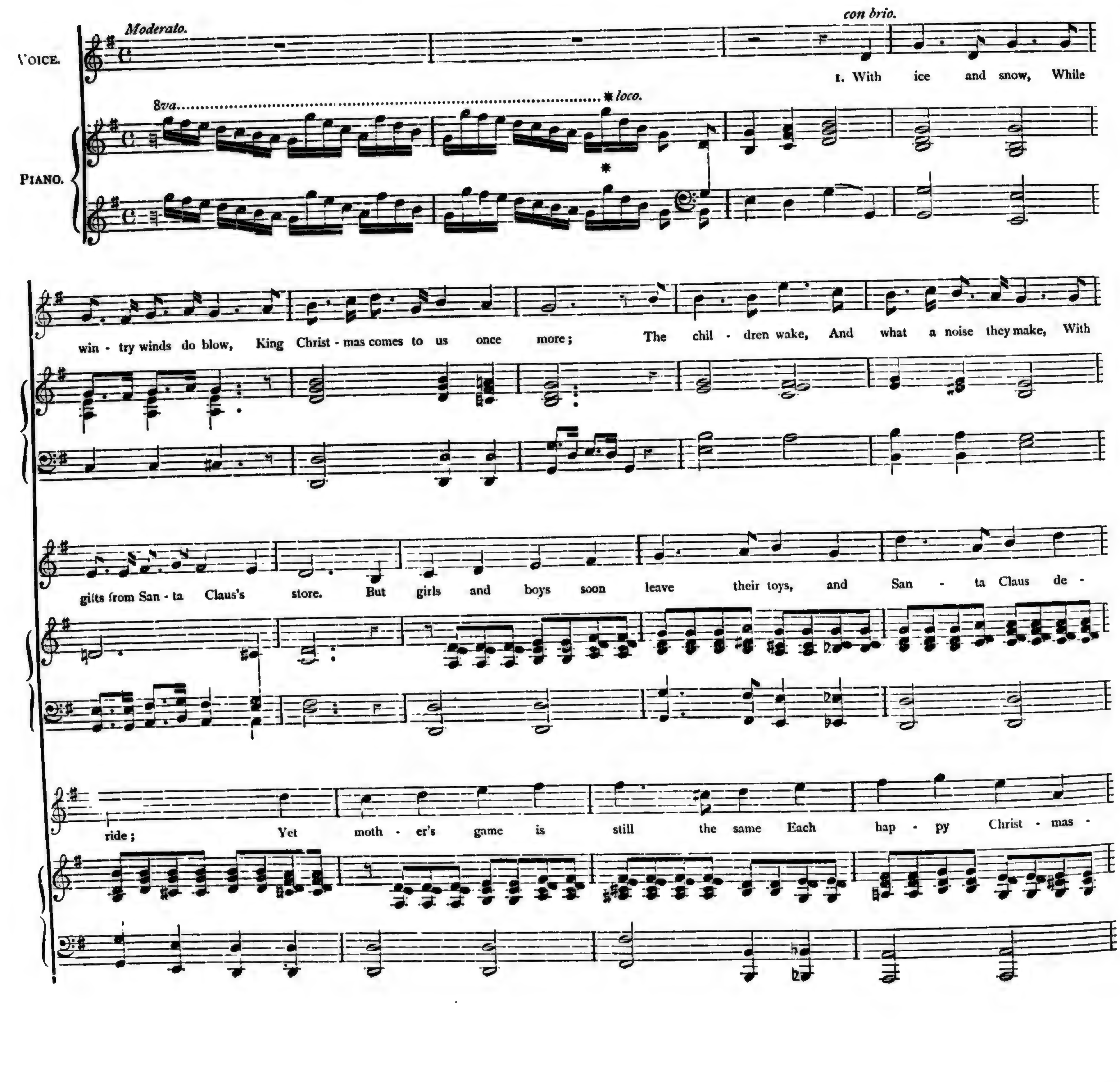
"AT CHRISTMASTIDE."

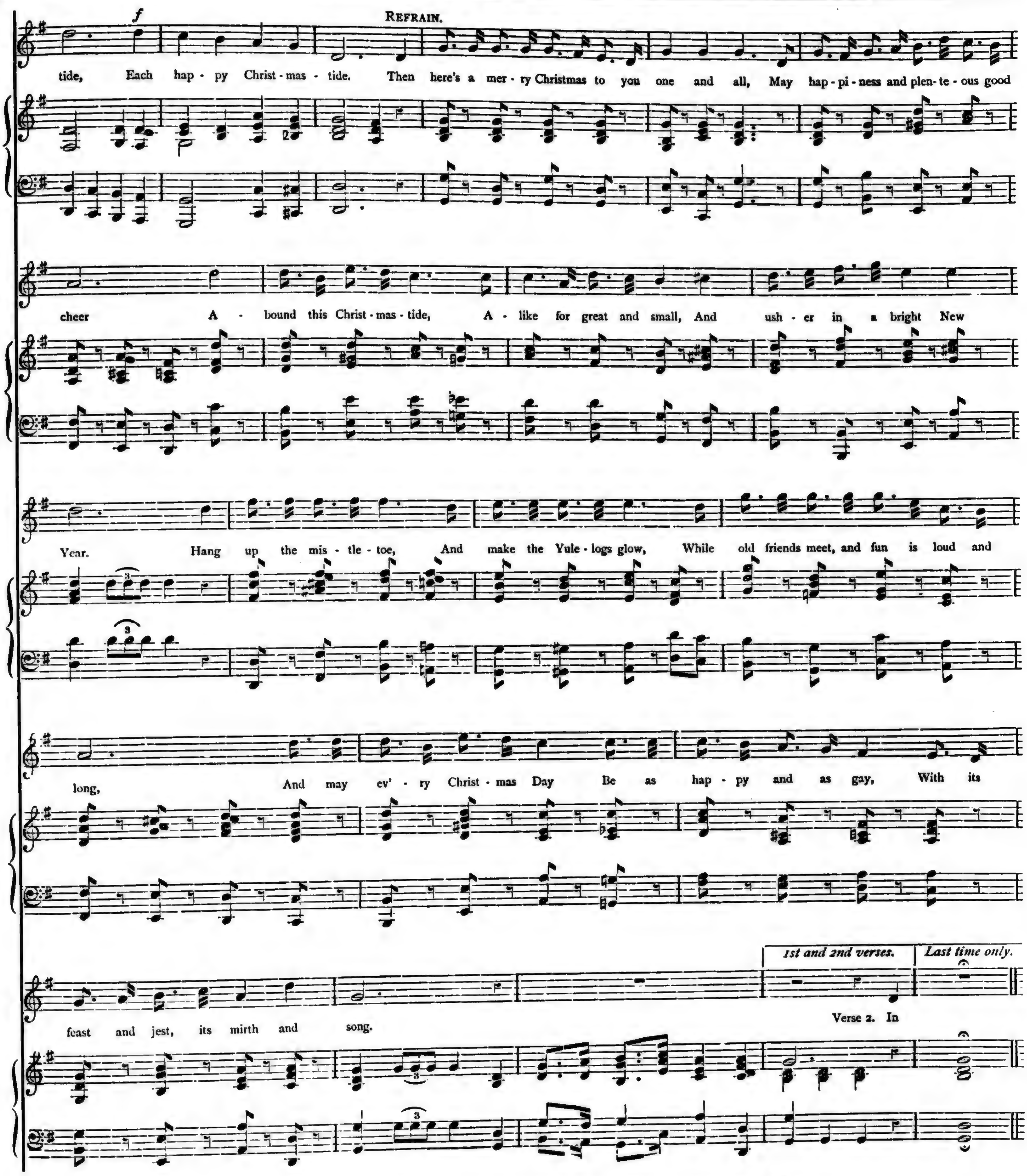
SONG

WRITTEN AND COMPOSED BY

W. H. ELKIN

Composer of "FOR OLD LOVE'S SAKE," "ADMIRAL JIM," "AT DUTY'S CALL," etc., etc.


Moderato.
con brio.
Voice.
Piano.
8va
loco.
1. With ice and snow, While
win - try winds do blow, King Christ - mas comes to us once more; The chil - dren wake, And what a noise they make, With
gifts from San - ta Claus's store. But girls and boys soon leave their toys, and San - ta Claus de -
ride; Yet moth - er's game is still the same Each hap - py Christ - mas -


f
REFRAIN.
tide, Each hap - py Christ - mas - tide. Then here's a mer - ry Christmas to you one and all, May hap - pi - ness and plen - te - ous good
cheer A - bound this Christ - mas - tide, A - like for great and small, And ush - er in a bright New
Year. Hang up the mis - tle - toe, And make the Yule - logs glow, While old friends meet, and fun is loud and
long, And may ev' - ry Christ - mas Day Be as hap - py and as gay, With its
feast and jest, its mirth and song.
1st and 2nd verses.
Last time only.
Verse 2. In
3

II.

In happy homes,
When good King Christmas comes,
Right willing are the lads, I trow,
When some young Miss
Invites them all to kiss,
Beneath a sprig of mistletoe.
But while lips meet
With kisses sweet
Hearts oft their fate decide.
And eyes grow bright
With true love light
At happy Christmastide.
CHORUS.

III.

The bells again,
Peal out the old refrain,
Of peace on earth, good will to all.
Both far and near
They waft their words of cheer,
And bid us trust, whate'er befall.
Old year farewell,
And new year hail!
Come happiness or pain.
We'll strive with might
To do the right,
Till Christmas comes again.
CHORUS.

Jane. And so there has, ma'am. (*She begins to set things to rights.*)

Emma (*nervously*). Oh, not a real live wild beast out of a menagerie.

Jane. Lor, no, ma'am; but as good as one. The truth is, my heart's broke with them pets, and I thought you wouldn't mind my shutting the pup in here while I was looking after the dinner; he's that troublesome, and all over the place. He killed two of the chickens while my back was turned, and while I was shutting him up the hound killed two more. I've had no time to tidy round since.

Emma. Oh dear, oh dear! Where is Beppo now?

Jane (*pointing* L.). In the master's dressing-room.

Emma. Oh, Jane! you should not have put him in there; he has such spirits, poor darling, he may do some more mischief!

Jane (*going* L.). Shall I let him out, ma'am? (Beppo *barks.*)

Emma. Not just yet; better settle this room first. (*Picks up a chair.*)

Jane. Here's a lot of the master's papers he's been a-gnawing of.

Emma (*in consternation*). Oh, you don't say so; let me see them. How dreadful if he should have eaten any of them. One, two (*counting the pages*) three, four, five. No, they are all right; he's only bitten them round the edges (*holds them up for* Jane *to see*). Clever little critic. I don't know what I should have done though if he'd eaten them. (Beppo *barks furiously.*) Poor darling, he hates being shut up. After all this was just his play. (*Barking becomes terrific.*) Perhaps you had better let him out, Jane. (Jane *opens door, a crash heard.*)

Jane (*shrieking*). Oh!

Emma (*rushing after her*). What is it? Oh! what is it?

Jane (*from within*). He's been and leapt right through the window.

Emma. Oh! is that all? I thought something dreadful had happened. Come, Jane, make haste, we must make this room look tidy before your master comes in, or he will send dear Beppo away, and then you must run for the glazier.

(*Enter* Jane *slowly*, L, *with a ragged black bundle in her arms and a scared face.*)

Jane (*holding it up*). Oh! ma'am——

Emma. Well?

Jane. Oh! ma'am, only look.

Emma. What on earth is that?

(*Both come down* C, *and hold it up between them.*)

Jane (*solemnly*). It's the master's dress suit.

Emma (*throwing up her hands and falling into a chair*). Impossible! Those rags! Oh! Jane, this is terrible! He will never forgive me, I really think I must get another home for Beppo. I dread your master's return.

Jane. Oh! ma'am, that reminds me there was a telegram came for you.

Emma (*jumping up*). Where is it?

Jane (*looking about everywhere*). I can't find it, but I put it on the writing-table, I know. Oh! ma'am; if he should have eaten that, too?

Emma. What's that pink paper in the corner? Oh! I really believe he has. (*Gathers up the bits distractedly. Postman's knock heard.*)

(*Exit* Jane.)

Emma (*tries to piece bits of telegram together; holds them up to the light, shakes her head, then lays them on the table*). Ah! it's from Edgar. But what does it mean? "Un-" (that's one bit) "an" (that's another) "lucky" (I can't make it out at all) "die—end all things—off—other side." It reads very strangely; I don't like it.

(*Enter* Jane, *excitedly.*)

Jane. Ma'am, there's the finest black pig you ever laid eyes on standing on the doorstep.

Emma. Where from? Who is it for?

Jane. It's for you, ma'am, of course. There's a label round its neck to say its for Mrs. Penman, with Mrs. Over-All's love.

Emma. How kind. But, Jane (*hesitating*), I really don't think I can venture on another pet. You must send it back by the messenger.

Jane. But I can't, ma'am. It came by Parcel Post.

Emma. Well, well, put it anywhere you can, then, out of sight; I cannot be troubled with it now. (*Aside.*) This telegram makes me very uneasy. Edgar went out of the house in such a passion this morning; who knows but I may have vexed him into doing something desperate? I almost think I will give up my pets if they irritate him at his writing. I wonder would he be happier in town; someway he does not seem very happy here.

Jane. Please, ma'am, here are two more bits of the telegram. (*Reads them out slowly.*) "Going underground." (*Gives them to her.*)

Emma (*snatching them*). Oh, Jane! my heart misgives me; what does it all mean. (*Spreads them out on the table again and both examine them.*) "An—an—an—lucky—un—" Ah, I have it! "Unlucky man!" Oh, Jane! "Di," that is die, of course, the "e" is gone, "and all things." Heavens, this is awful! "Off—other side—going underground." Jane, Jane! this is awful. (*Sinks half fainting on the sofa*). My worst fears are fulfilled! (*Aside.*) Oh, selfish creature that I have been, I have worried him to death, and now he is going to throw away his life, just like the hero in his last story. But it says, "Going—(*looks wildly at pieces of telegram again*)—going," not gone. (*Jumps up.*) I may save him yet! I will! (*To* Jane, *who looks bewildered*). Jane, I must go after your master at once; something dreadful has happened to him. But it is not yet too late, and I will, yes, I will, put this house at once on the agent's books.

(*Goes out hurriedly.*)

Jane (*alone down* C). Well, I hope she won't forget to put the pets too.

Curtain.

Finale.—SUBURBAN.

(*Enter* Mr. Penman. *Looks round in surprise at seeing the room empty, and still rather in disorder.*)

Mr. Penman. Emma? Where are you, Emma? I'm afraid she has gone out; it is provoking, because I should have liked, as I had to come back after all, to tell her the good news; one can put so little in a telegram. How stupid it was of me to forget to put in it that I wanted my papers sent to me. Well, now that Grubbem wishes to take up my books I may look on my fortune as made. (*Rings the bell.*) But for forgetting to mention the papers, I could have gone straight to him; however, I am glad to be able to tell Emma; poor little thing, I was rather sharp to her this morning. (*Enter* Jane.) Where is your mistress, Jane?

Jane (*tearfully*). She went out, sir, about an hour ago.

Edgar. Where did she go, do you know? By the way, what a mess this room is in. And—(*looks at his papers, and counts the pages*)—these are all dog-eared.

Jane (*aside, grinning*). Dog-toothed would be nearer the mark.

Edgar. What can have happened to them? Well, the pages are all right, anyway, but they are so dirty—(*laying them down with a grim air*)—and so damp! Jane, where did your mistress go, I say?

Jane (*hesitating*). To—to the house agent's, sir,

Edgar (*in surprise*). All that way! What do you mean? (*Jane tidies the table.*) Let that ink-bottle alone. Had anything happened to alarm her? Don't touch those papers. Can't you make the room look neat without upsetting everything? What on earth are those black rags on the sofa?

Jane. Oh, sir. (*Throws her apron over it.*)

Edgar. Don't be an ass; speak out, girl, Take your fingers off that manuscript.

Jane (*fussing round table* L). Oh, sir! please, sir——

Edgar (*furiously*). Go on!!

Jane. Yes, sir, I'm g—g—going. She's gone all because Beppo's eaten your dress suit, and you sent a telegram to say as how you were an unlucky man, and going to die and go underground, and she thought it was because of those beasts.

Edgar. What! (*Snatches away the apron.*) Is that thing my dress suit? (*Holds it up on his stick; groans despondently.*) Well, if Beppo has eaten all that isn't left of this, there is every reason to hope it may disagree fatally with him.

Jane. And the telegram, sir?

Edgar. Hold your tongue! I must send one to my tailor immediately. (*Begins to write; grunting heard; he jumps up.*) That's a new noise. (*Listens.*) Positively it's in the house; it's—it's underneath this room! It's—it's a pig!!!

Jane. Please, sir, don't be angry, it's nothing but a fine pig.

Edgar. Pig? Of course I know it's a pig. But where is it?

Jane (*trembling*). Oh, sir, I'm all of a shake to see you so angry. When the pig sees Beowulf in the garden it up's and away, and into the coal-cellar, and there's no getting it out again; I've tried everything, but, lor, sir, it feels no more nor a hippopotamus, only it screeches awful.

Edgar (*appealingly*). The last straw! (*To* Jane.) Well, well, let it alone; of the two I prefer grunting to screeching. (*Door bursts open, and* Emma *rushes in.*)

Emma. Oh, Jane, I can't find him, I've been to the publishers even, and he's not there; he has carried out his threat, I am sure, all because of my selfishness in insisting on living in the country and keeping pets. (*Buries her face in her handkerchief.*)

Jane. Ma-am ——

Edgar. Emma ——

Emma. He's gone! my passion for the country has destroyed him!

Edgar (*coming forward, and taking her hand*). Don't fret, Emma. (Emma *gives a cry of joy.*) Here I am safe and sound; your pets have certainly destroyed as much as they could of me (*holds up suit*), but I have escaped alive.

Emma. But the telegram? Bring the pieces, Jane.

Edgar. Oh, is it in pieces too?

Emma (*pitifully*). Don't laugh, Edgar, please don't; it was really dreadful. I thought you were never coming back (*spreads pieces on the table.*) Listen. "Unlucky man-di-end-all-things-off-going-underground-other-side-never-come-back."

Edgar (*laughing outright*). Oh, my poor dear; what a scare Beppo has given you; here is the whole telegram. (*Takes a scrap of paper out of his pocket and reads.*) "Made lucky hit, must dine at Grubbem's to meet a man; send all my things there; just off by underground to other side of town. Never mind about sitting up for me—may come back late."

Emma. Oh, Edgar, darling, how could I be so stupid, and I have been miserable all for nothing; you can't think how awful I felt.

Edgar (*petting her*). There, don't fret any more, dear, you will know better another time than to suspect me of such folly, but I was rather a brute to you this morning. (*Loud double knock heard.*) I fear this is another angry neighbour.

Emma (*excitedly*). No, no, dear; it's the man to look at the house. I won't live here any longer because you don't like it, and I've been to the agent, and he knows of a tenant who likes noise; he will take over the pets at a valuation.

Edgar. H'm. He likes noise? Impossible!

Emma. Not at all. He has been cast away for the last ten years on a desert island, and he is tired of quiet.

(*Enter* Jane, *ushering in* Stranger. *The cocks crow, the dogs bark, and the pig is heard grunting downstairs.*)

Stranger (*bowing*). Mr. and Mrs. Penman, I presume.

Edgar. I believe you wish to see this house with a view to taking it?

Stranger. Yes, but I fear the situation is too quiet. (*Looks round.*)

Edgar (*aside to* Jane *at back, who is leaving the room slowly*). Run down and try the carving knife again. (*Pig heard screeching.*) Good girl.

Stranger (*meditatively*). Too quiet, I fear. I wish for country air, but after years of solitude you can have no idea how one longs for noise; I want (*spreads out his hands*) life—animation around me.

Emma. Would you like to see the pets? (*Rings the bell.*) They are so cheerful. (*Enter* Jane.) Jane, bring in the pets.

Edgar (*running after her, aside*). Bring all, every one. Don't forget the cochin. (*Exit* Jane.)

Stranger. A very pretty room. What a comfort furniture is, to be sure. I do like this house very much—only—after ten years. (*Enter* Jane, *followed by a procession of the Wolfhound, the Newfoundland, the cochin, cat, etc.; all bark, crow, and mew together.* Jane *hunts them round with a duster.*)

Stranger. On a desert island one does long for noise.

Edgar (*aside*). Oh, dear, he is going to sheer off. Jane, run next door and try if you can borrow the baby, and the gentleman with the banjo, and look—say if they were to begin to practise the toy symphony we should be greatly obliged. (*Exit* Jane). Edgar *and* Emma *put their hands to their ears as the Toy Symphony strikes up next door, but the* Stranger *smiles placidly and nods his head*).

Stranger. Very nice, indeed, but I fear this place will be too quiet for me; after ten years on a desert island, one——(*Enter nurse with screaming baby. Enter gentleman and plays a break-down*).

Edgar. I assure you, sir, all these are either on or as good as on the premises.

Stranger (*appears to hesitate*). Too quiet—after ten years. (*Enter* Jane.)

Jane. Please, sir, there's a German band and a barrel organ coming.

Stranger (*warmly*). That will do. I'll take it.

Edgar (*aside to* Emma). But are you sure you won't miss your pets?

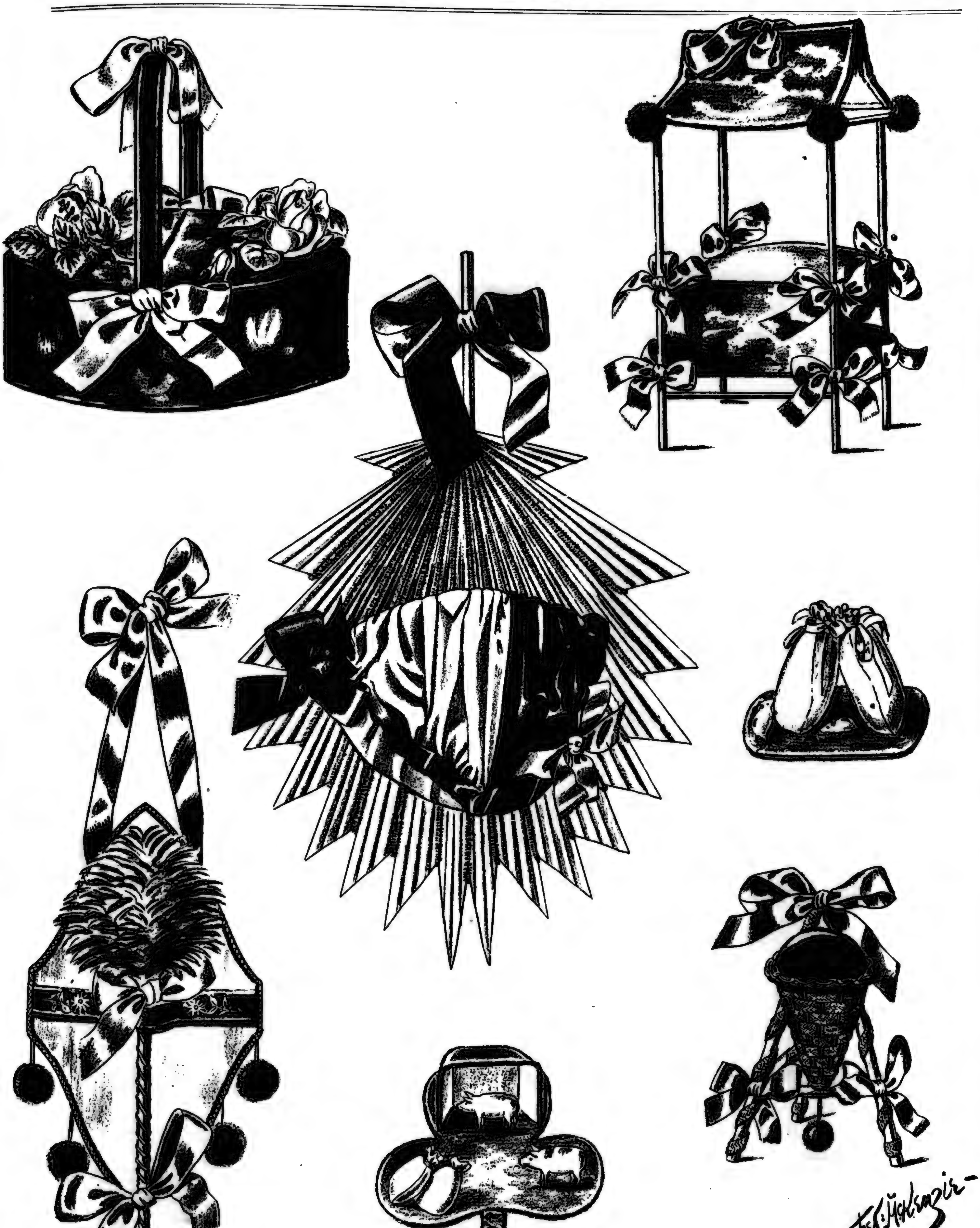
Emma (*tenderly*). No dear; I really wish never to see any of them again.

Edgar (*turning to Audience*). Then, in that case, I may inform our friends we are moving into town.

(*Chorus of* Pets. *They dance round the stage, while* Stranger *murmurs dreamily*) After ten years on a desert island this is delightful!

Emma—Edgar—Jane—Stranger.

Curtain.


Fred. McKenzie

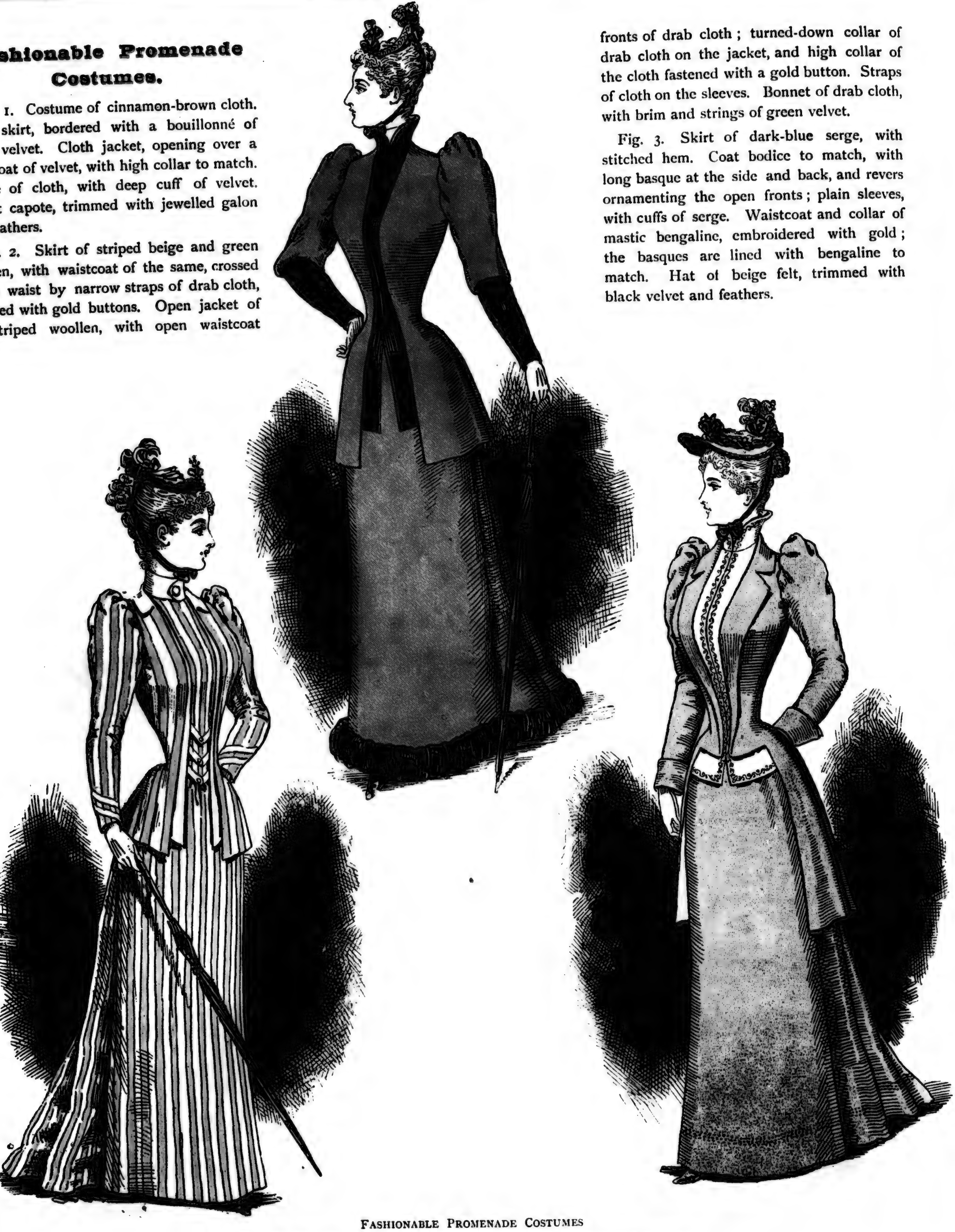
Novelties for Christmas Presents at Messrs. E. and R. Garrould's, Edgware Road.

Fashionable Promenade Costumes.

Fig. 1. Costume of cinnamon-brown cloth. Plain skirt, bordered with a bouillonné of black velvet. Cloth jacket, opening over a waistcoat of velvet, with high collar to match. Sleeve of cloth, with deep cuff of velvet. Velvet capote, trimmed with jewelled galon and feathers.

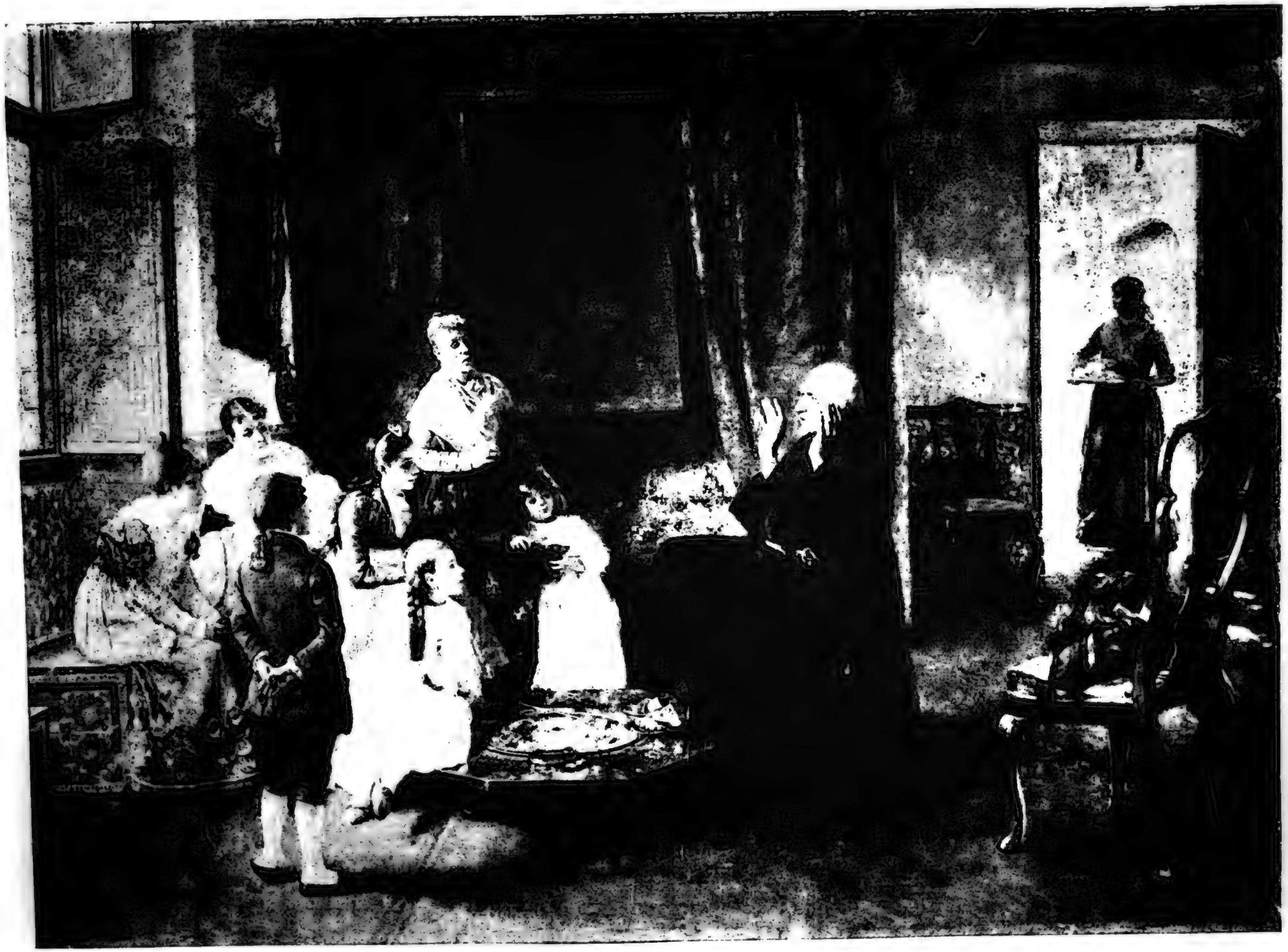
Fig. 2. Skirt of striped beige and green woollen, with waistcoat of the same, crossed at the waist by narrow straps of drab cloth, fastened with gold buttons. Open jacket of the striped woollen, with open waistcoat fronts of drab cloth; turned-down collar of drab cloth on the jacket, and high collar of the cloth fastened with a gold button. Straps of cloth on the sleeves. Bonnet of drab cloth, with brim and strings of green velvet.

Fig. 3. Skirt of dark-blue serge, with stitched hem. Coat bodice to match, with long basque at the side and back, and revers ornamenting the open fronts; plain sleeves, with cuffs of serge. Waistcoat and collar of mastic bengaline, embroidered with gold; the basques are lined with bengaline to match. Hat of beige felt, trimmed with black velvet and feathers.



Fashionable Promenade Costumes

For Prices of Paper Models and Flat Patterns, see end of Descriptions.



A GHOST STORY.

❧ Acrostics, ✻ Puzzles, ✻ and ✻ Charades. ❧

DOUBLE ACROSTIC. No. I.

Two Suits.

1. Three-sevenths of history.
2. Three-sevenths of an emperor.
3. The whole of America.
4. Three-sevenths of a Radical.
5. Three-sevenths of treason.
6. Three-sevenths of suspect.

CHARADE. No. II.

'Twas the day after battle, and Sister Louise
Was nursing a soldier, who said to her, "Please
Despatch this thin letter to Beeton and *one*,
I shall soon get quite well when that service you've done."
The *two* took the letter and sent it that day.
The hero recovered and marched on his way
With *three* going loudly: his getting quite well
So soon, puzzled all, and the cause none could tell.
The *whole* was not solved till he told them one day
"My subscription to 'Myra' is paid. 'Tis delay
In meeting a debt which to sickness adds care,
A sick man embarrassed has double to bear."

TWO BURIED PROVERBS. No. III.

Little Cinderella, who so toils at household cares,
Never seems to find the time to mind her own affairs;
Never has the brains to mend (and here we at her smile)
Her gown, but just prepares to sit and weep a weary while,
Waiting for the fairy who shall the rags discard,
Dressing up our simple maid in *chiffon*, in *foulard*.

CRYPTOGRAM. No. IV.

Z c x r f q d c l z d x r z f q c e d r j b m w t m j o,
F q x r l v k d r j b m w r v m h c r v h j j f z l w m j o,
C r v r b l y m v y e c r v q f z x c q j k d d r j o,
C r v r z h h q k v d d n q k w w v v w d y v d c j o.

ALL WAYS SQUARE. No. V.

(*Along, left to right, and down.*)

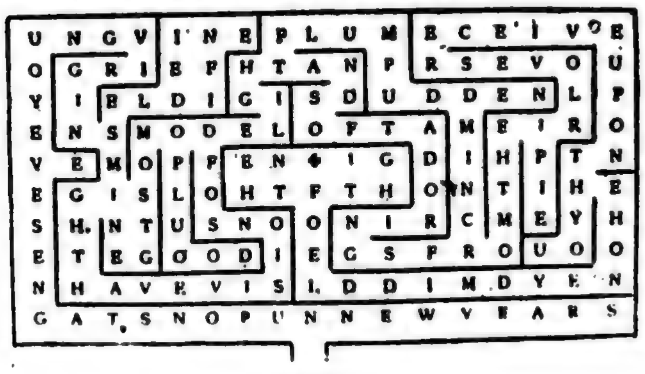
1. Our lunch we *one* in days of old,
2 On the old boat which smelt of *two*,
3. This present *space of time* can hold
No bliss more great, no love more true.

(*Along, right to left, and up.*)

1. In Greek a vowel long I see.
2. A rodent which some greatly fear.
3. You surely now enabled *three*,
To solve this simple square and clear.

THE MAZE. No. VI.

Here, gentle solvers, is a winding maze,
Which rightly trod some well-known lines displays,
One hint I give to aid you on your way—
Beware of lettered traps which lead astray.


U N G V I N E P L U M B C E I V E
O G R I E F H T A N P R S E V O U
Y I E L D I G I S D U D D E N L P
E N S M O D E L O F T A M E I R O
V E M O P F E N ◆ I G D I H P T N
E G I S L O H T F T H O N T I H E
S H. N T U S N O O N I R C M E Y H
E T E G O O D I E G S P R O U O O
N H A V E V I S L D D I M D Y E N
G A T S N O P U N N E W Y E A R S

ENIGMA. No. VII.

A fireside sentinel am I,
And patient wait the baker's will;
In richest pudding, cake, and pie,
I am the baker's servant still.

He puts me in the oven hot,
First cutting me in pieces small;
Or in the bubbling, boiling pot,
Tied in a cloth I flavour all.

My relatives hold high estate,
Kings of their kind in sea and stream
(Although I am not quite so great),
We jump and leap, yet legless seem.

Alas; they also share my fate,
Like me to pot and pan are sent,
And cut to pieces on a plate—
And yet I am not sliced or bent.

But see not, feel not, do not move,
Four-sided, square, not born, but built;
A useful slave I oft did prove,
When men in war their life-blood spilt.

TRANSFORM. No. VIII.

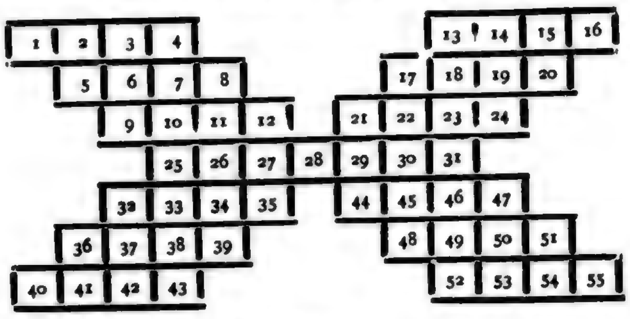
Dirt to Gold, Want to Food, Lose to Find, and Hart to Buck.

ANAGRAM. No. IX.

(A well-known artist.)

See me: I limn a horse, bull, or a doe.

St. ANDREW'S CROSS. No. X.



1, 2, 3, 4. A noble order.
5, 6, 7, 8. Adopted by Napoleon as a badge.
9, 10, 11, 12. A high-toned violin.
13, 14, 15, 16. A title.
17, 18, 19, 20. Behindhand.
21, 22, 23, 24. Wise or green.
25, 26, 27, 28, 29, 30, 31. A MOST IMPORTANT PART OF THE CHRISTMAS FEAST.
32, 33, 34, 35. The edge.
36, 37, 38, 39. A small horse.
40, 41, 42, 43. A blow.
44, 45, 46, 47. Connected with a bridle.
48, 49, 50, 51. To sever.
52, 53, 54, 55. Happy.
1. Consonant.
2, 5. A prefix.
3, 6, 9. A beverage.
4, 7, 10, 25, 33, 38, 43. Assisting.
8, 11, 26, 34, 39. Application.
12, 27, 35. A song.
28. Five hundred.
40. A consonant.
36, 41. A relation.
32, 37, 42. His child.
21, 29, 44. A title.
17, 22, 30, 45, 48. Passages.
13, 18, 23, 31, 46, 49, 52. Continuous fault-finding.
14, 19, 24. Preterite of a verb meaning "to consume."
15, 20. Myself.
16. A vowel.
47, 50, 53. Nothing.
51, 54. A relation.
55. A consonant.

REBUS. No. XI.

You'll find two in almond, in kernel there's none,
Two more in succeeded, in beaten not one;
In Christmas-box two, but not any in fun,
There's one in a cake, though there is not in bun;
The last of the eight will be found in a sleigh,
And the whole will be soon passed for ever away,
As Time wings his course and as day follows day,
Let us still be be contented, "let 'appen what mäay."

SQUARE WORD. No. XII.

1. I'm on the letters you receive,
2. And I in days of old was played.
3. This means "remain," you may believe,
4. While fashions fresh are here arrayed.
5. The fifth and last a crowd or throng,
Machine the powers of which are strong.

CHARADE. No. XIII.

"Lady-love, list to thy troubadour now,
Singing thy praises, claiming thy vow,
One in my hand *two* implore once again
Lady-love come! Must my prayer be in vain?

Far from the *third* I have wandered to-day
That I might bring thee this heart-stricken lay;
Third flapping slightly by night—breezes stirred
Ready for thee—if my prayer be but heard."

Forth looked the lady, love won the day;
Heart ruled the head, and she fled far away;
Fled with a wanderer only to learn
Lightly men prize what too lightly they earn.

Then the fair *whole* cried aloud in her grief,
"Would I were home! Ah! this man is a thief,
Stealing the heart of too wilful a maid,
Father, I mourn, that I so disobeyed!"

RHOMBOID. No. XIV.

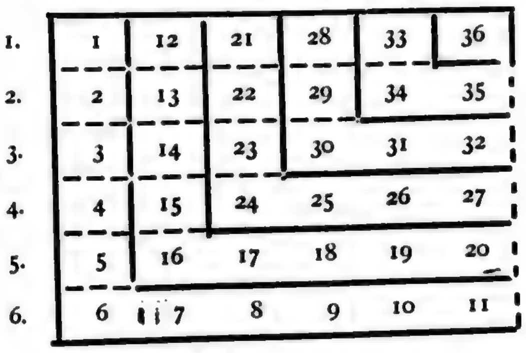
(*Across.*)

We know how *one* shone on the old oak wall,
While they sought the fair bride in the castle hall;
Soon their lashes or *two* with tears were wet,
For days passed away and they sought her yet.
At length a *three* chest, which had long lain hid,
Was found in the castle, they raised the lid
Of the same (say, of *four*), and there she lay,
A skeleton form in a wreath once gay.
They had thought of all kinds, or all *five* of fates,
But of none more sad than the song relates.

(*Down.*)

A consonant write in the *first* place here,
Then list while I point to the moral clear,
The song referred to should warn you all,
Beware what you *two* in a vast old hall,
Do you *three*, keep watch o'er your new-won wife,
Be you really a knight or in humble life,
If you sleep in a *four* or the Bed of Ware,
Use as weapon a stick or daggers bear,
With *five* begemmed and with blades so bright
(A mess or *six*, as you see I write),
Whatever your station, if ere you miss
Your bride or wife, pray remember this—
'Neath a heavy *seven* she may recline,
Like the heroine fair of the old *eight-nine*;
For sad was her fate when in sportive jest,
She hid from her lord in the old oak chest.

ANGULAR SQUARE. No. XV.



Although philosophers have oft declared
That a true circle never can be squared,
Fill up the angles each with word or sign
And read across from left to right each line.

1-2-3-4-5-6-7-8-9-10-11.

If heed to time and tune he would but pay,
We'd like to hear him 'neath our windows play.

12-13-14-15-16-17-18-19-20.

These pains neuralgic sufferers well know,
The bilious also dread them as a foe.

21-22-23-24-25-26-27.

"Untrodden" is the meaning of this word
Which truly is not very often heard.

28-29-30-31-32.

A net to catch the dwellers in the sea,
Or foreign river in this place may be.

33-34-35.

If you a beverage to this will add,
You'll name a wind which some think all that's bad.

36.

Here stands one oft-used letter by itself,
A Roman number and a sign of pelf.

(*Read across from* 1 *to* 36, 2 *to* 35, *etc.*)

1. An instrument a carpenter will use.
2. A famous Grecian hero here I choose.
3. A gorge or cleft between the mountains stern.
4. "Distasteful" this word means you'll soon discern.
5. Delay intentional, wrongful neglect.
6. And any vocalist you may select.

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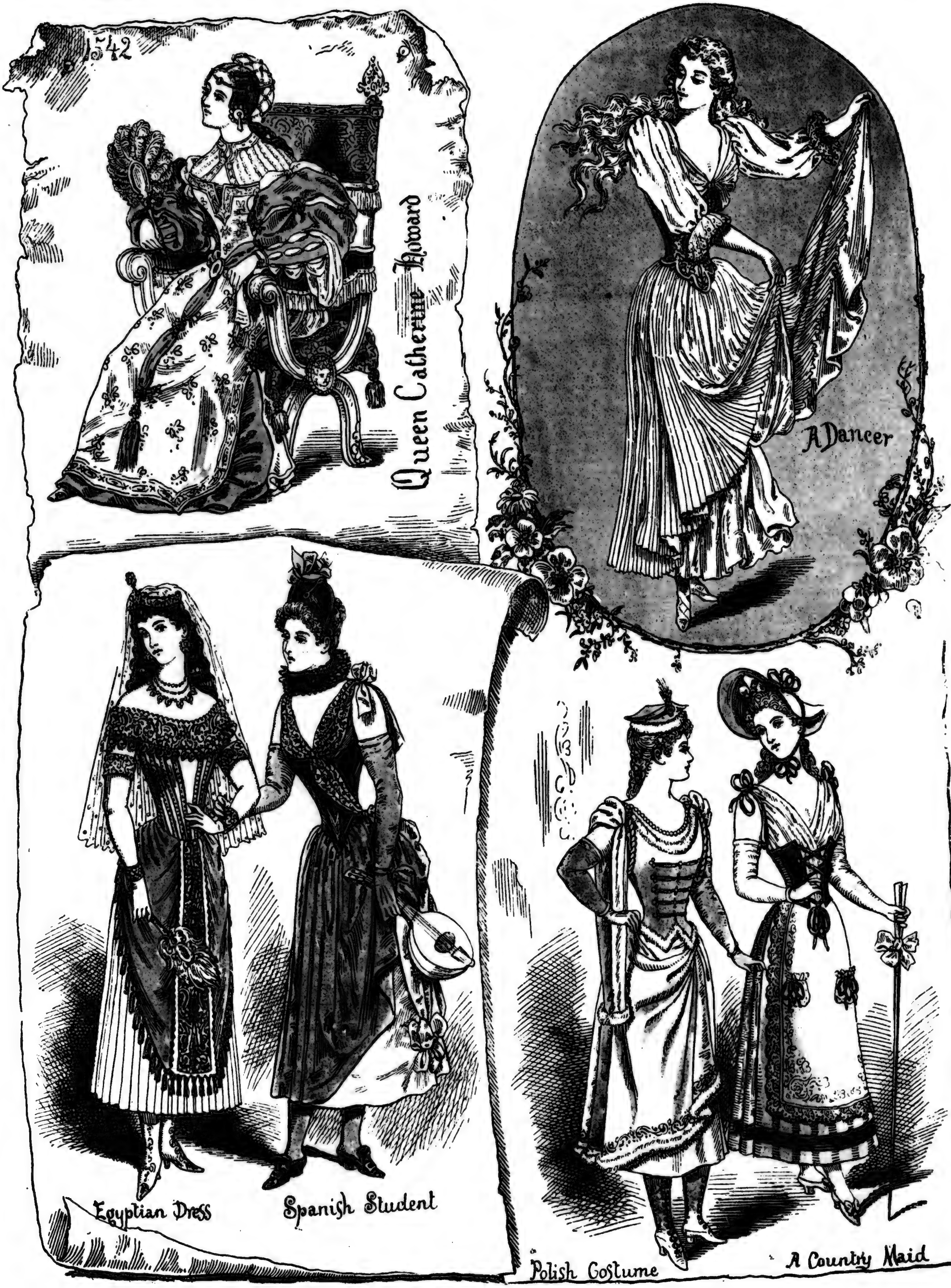
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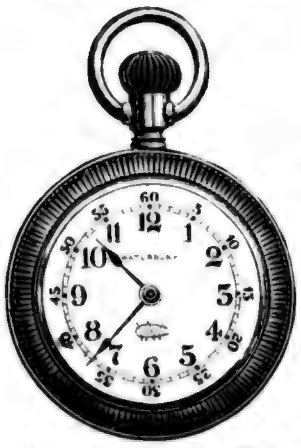

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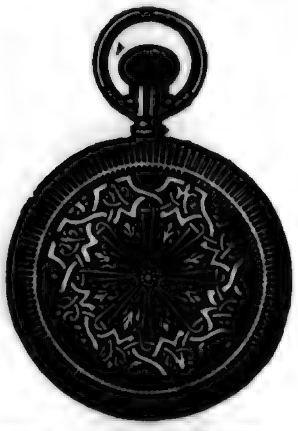

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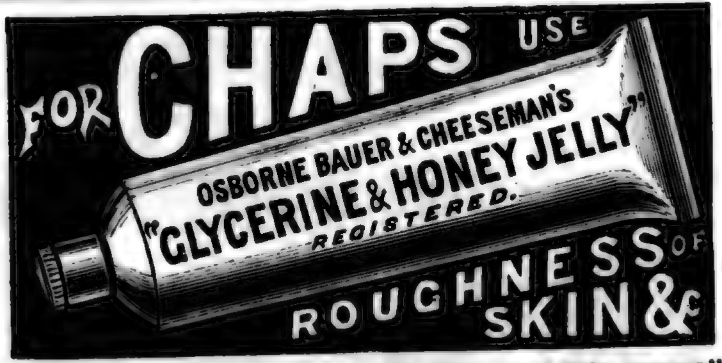

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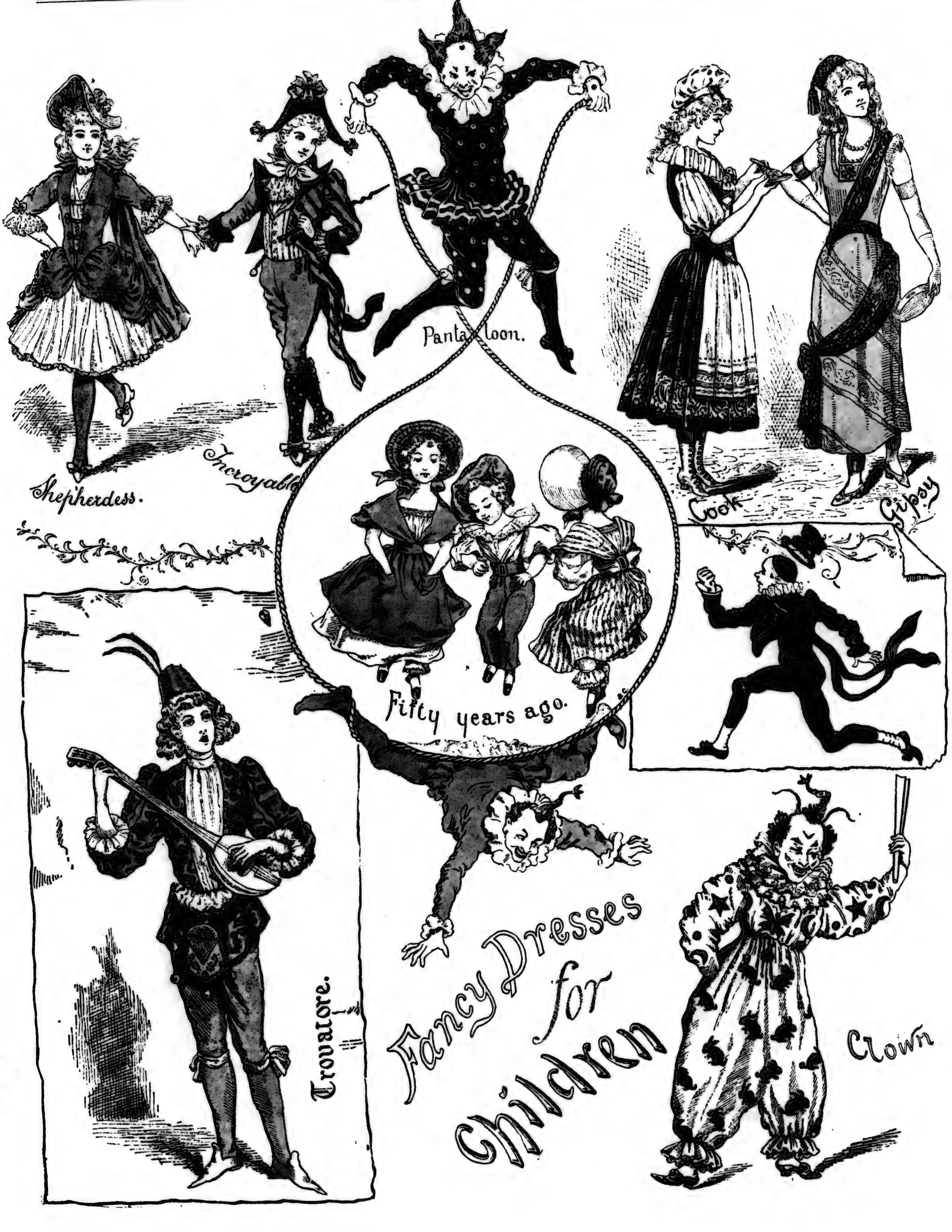
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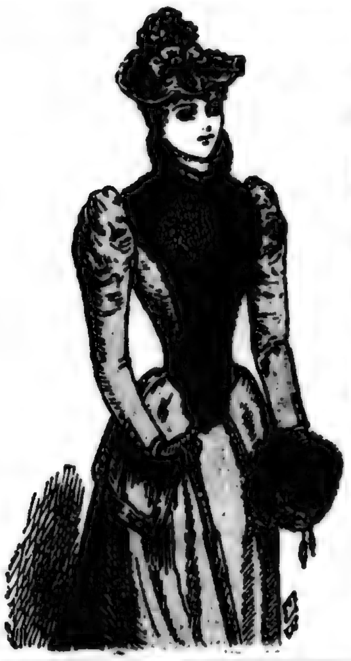

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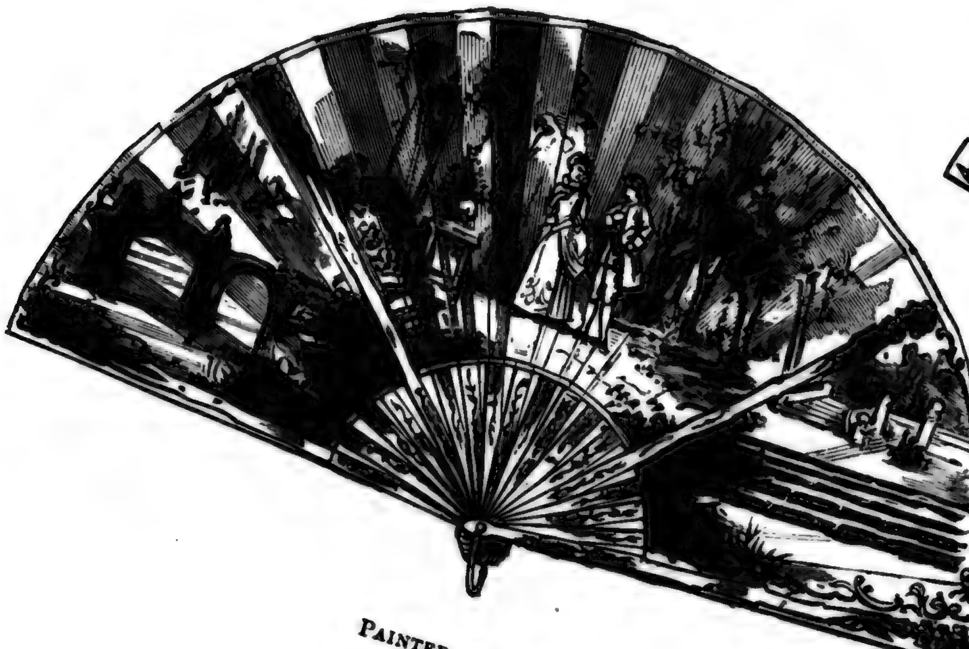
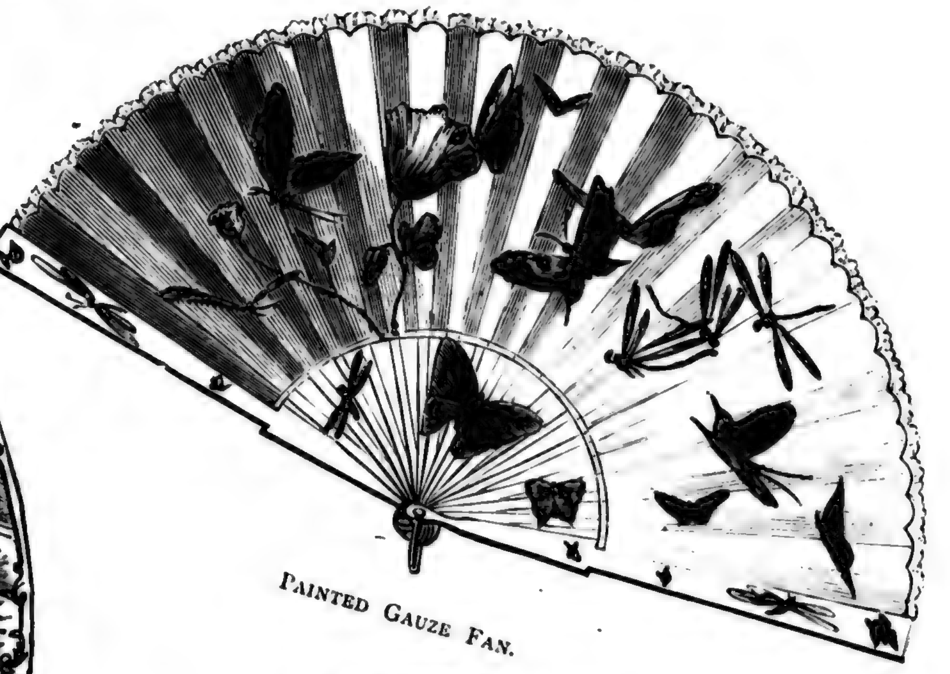
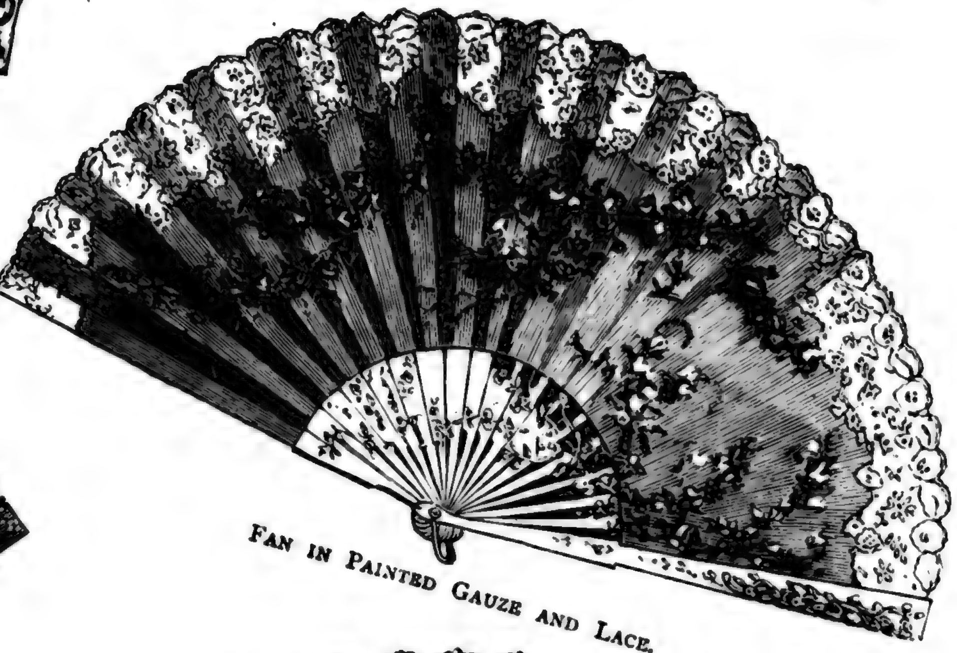


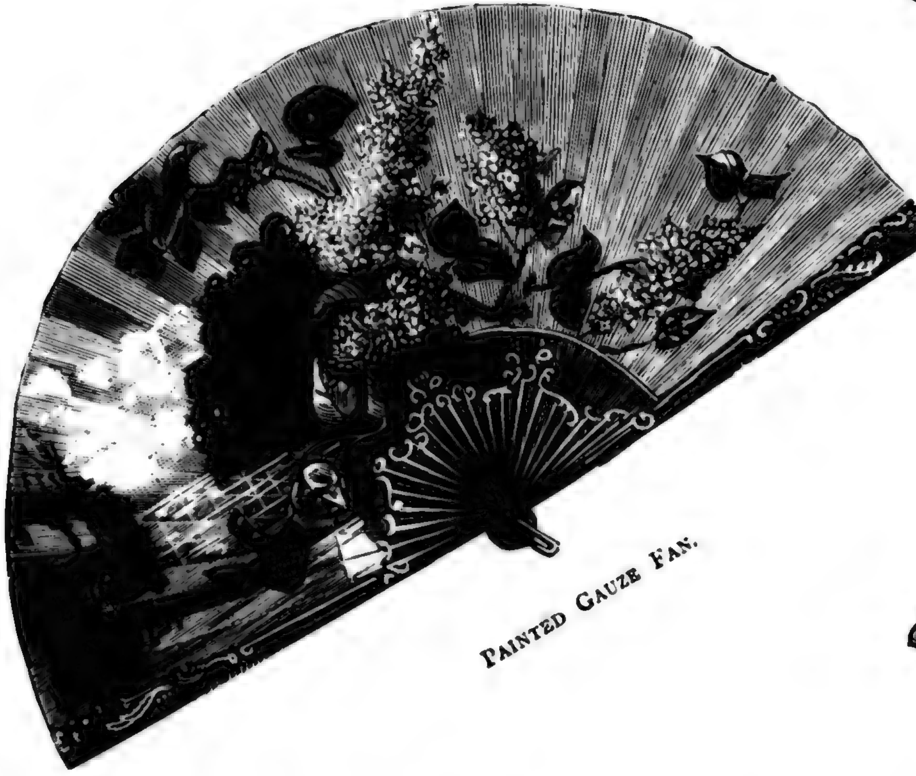
Painted Silk Fan.



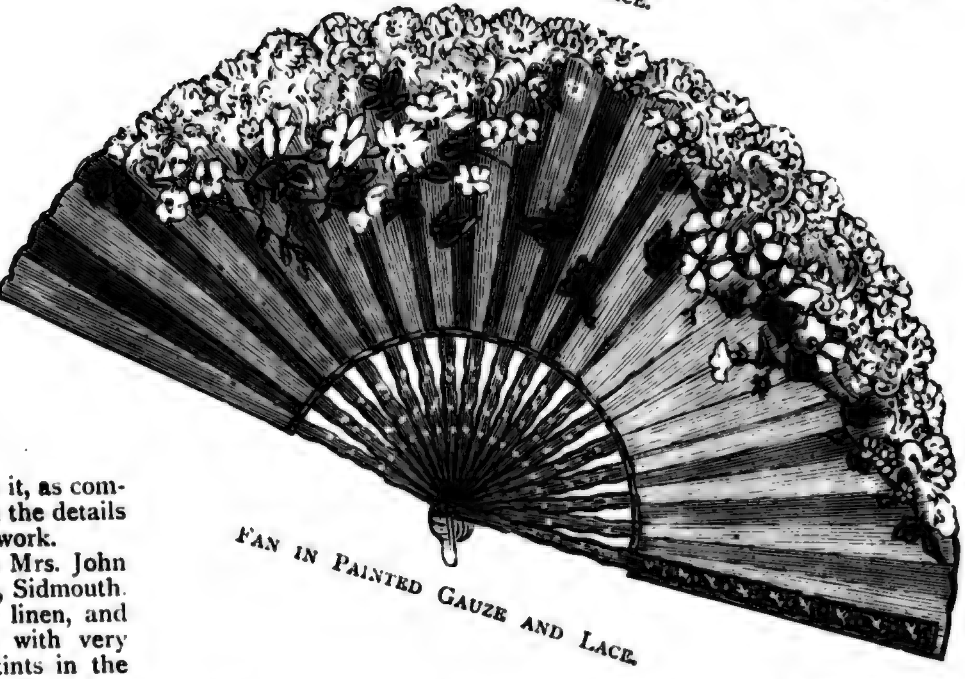
Painted Gauze Fan.



Fan in Painted Gauze and Lace.



Painted Gauze Fan.



Fan in Painted Gauze and Lace.

OUR SEPTEMBER PRIZE COMPETITION.

THE designs for a set of d'oyleys given with the September number seem to have been approved of, for a great many charming specimens of work have been sent in for competition, the work all round being remarkable for its general excellence and the good taste shown in the selection of colours and materials.

The first prize is awarded to Miss Bishop, of 10, Lansdowne Circus, Leamington Spa, who sends a lovely set of d'oyleys in white linen with drawn border, embroidered with washing silks, outlined with washing gold. The manner in which the colours are shaded and blended produces bronzy tints that are novel and effective, and the work is beautifully executed.

The second prize falls to the lot of Mrs. George Briggs, of 8, Pembury Road, Lower Clapton, N.E., for a remarkably clever set of d'oyleys worked in pale green and white silks on écru linen. The great merit of this work lies in the variety and beauty of the stitches and the elaborate drawn and fringed border, worked up with silk. The border is not taken into account in awarding the prizes, that part of the work having been left entirely to the taste of the competitors; we merely mention it, as competitors are interested in the details of the best specimens of work.

The third prize goes to Mrs. John M. Morritt, of Asherton, Sidmouth. Her d'oyleys are of fine linen, and the designs are worked with very fine silks. The opaline tints in the flowers are especially charming, and the whole effect, owing to this blending of the colours and the extreme fineness of the work, is particularly delicate.

We are very glad to welcome two such good competitors as the winners of these last two prizes, and several other new competitors have also sent in such excellent work that it has not been a very easy matter to decide on the awards. Miss Lucy, of Farnham, for instance, has a remarkably pretty set of d'oyleys, worked with Pearsall's filo-floss silks and washing gold thread, and shows great taste in the choice of her colours.

The colouring in Mrs. Bartlett's d'oyleys, worked on white Liberty silk with Duncan's washing silks, is extremely good, and the work excellent; a little gold thread and a few spangles are introduced with good effect.

We can also highly commend a set of d'oyleys, worked in shades of yellow silk by Miss L. Smith, of Farnborough; the white lawn d'oyleys of Miss Stirling, of Edinburgh, two worked in white, two in blue, and two in red silks, which are very quaint and pretty; the set by Mrs. Field, of Sefton Park, Liverpool, worked with silks in Oriental colours on white linen; and the d'oyleys sent by Mrs. Rouch, of Streatham, which are of white pongee silk embroidered with cream and coloured silks.

Two other sets of d'oyleys that are also good, although not so well worked as the preceding, are Miss Ramsay's set in pale blue pongee silk embroidered with filo-floss, in colours chosen with a view to good effect by candle-light, combined with gold thread and silver spangles, and a set by Mrs. Amy Jackson, of Penrith, in cream satin embroidered with coloured silks.

Will any competitors who have not received their d'oyleys kindly send stamped and addressed labels for their return, as requested in the rules for the competitions. We do not undertake to return work unless this very simple rule is complied with.

Towle's Pennyroyal and Steel Pills for Females quickly correct all irregularities, remove all obstructions, and relieve the distressing symptoms so prevalent with the sex. Boxes, 1s. 1½d. and 2s. 9d. of all chemists. Sent anywhere on receipt of 15 or 34 stamps by the Maker, E T Towle, Chemist, Nottingham. *Beware of Imitations.*

To the Fair Sex.—Ladies' Hair Combings forwarded by post, thoroughly disentangled by New Process, made up and returned in three days, for 2s. per oz. Tails of Pure Long Hair, 10s. 6d., suitable for New Style.—T. S. Brown, Ladies' Hair Merchant, 3, Leece Street, Liverpool.

FIRST—AND—FOREMOST

BROWN & POLSON'S CORN FLOUR

HAS A WORLD-WIDE REPUTATION

AND IS DISTINGUISHED FOR

UNIFORMLY SUPERIOR QUALITY.

That **BROWN & POLSON'S CORN FLOUR** possesses very valuable qualities as a food for all classes, at all periods of life except earliest infancy, has been attested by eminent dietetic authorities, as well by universal public experience during over thirty years.

Interested attempts to set aside these facts in favour of other foods can only appeal to ignorance and prejudice, and it remains true that no other kind of food can serve the special purposes of Corn Flour.

A fair Skin
though
Rough Winds are blowing.

The use of

"DIAPHANE" FACE POWDER

can be confidently recommended to ward off the painful effects of exposure to the chill winds of Winter. The painful roughness and redness of the skin can be avoided without the frequently occurring irritation produced on sensitive and delicate skins by the use of cheap and common Face Powders.

"DIAPHANE," Poudre de Riz "SARAH BERNHARDT," is guaranteed to be perfectly pure, and incomparably superior to all others in this essential quality. Soothing in its effects, adhesive, invisible, and delightfully fragrant, it presents itself as a

PERFECT FACE POWDER

to the world of fashion and refinement.

"Your Powder is a Marvel, and it is with the greatest pleasure that I accept the role of 'godmother' by permitting it to bear my name."
SARAH BERNHARDT.

Made in four delicious perfumes and four delicate shades. Prepared only by G. MAZUYER & CO. (Successors to A. Reverchon), Paris, and sold by by all Chemists and Perfumers.

If your Chemist does not keep it and offers you something else, which he will say is just as good, it will repay you to send direct to the London depot. Sent Post Free, in Parcel Post Box, on receipt of stamps—**2/6** medium size, **3/6** large size. "Mignonette" or sample boxes, with puff, **6d.** each.

Depot for Great Britain—
FASSETT & JOHNSON, 32, Snow Hill, London, E.C.

SYMINGTON'S
GOLD MEDAL
PEA FLOUR
FOR SOUPS, &C. EASILY DIGESTED.
Sold in Packets and Tins.

PEA SOUP SEASONED AND FLAVOURED.
READY FOR THE TABLE IN A FEW MINUTES.
Sold in Packets and Tins by Grocers everywhere.

Manufacturers: Bowden Steam Mills, Market Harborough.
Export Agent—J. T. MORTON, LONDON.

ATKINSON'S
"WHITE ROSE."
THE ORIGINAL AND ONLY
TRUE ESSENCE.
REFUSE IMITATIONS.
Fragrant and Delicate, its Sweetness is Delightful.

Of all Chemists and Perfumers and of the Manufacturers,
24, OLD BOND STREET, LONDON.

GRAND HOTEL DU LOUVRE
Paris. **170, RUE DE RIVOLI, and PLACE DU PALAIS-ROYAL.** **Paris.**
600 HANDSOMELY FURNISHED BED AND SITTING ROOMS.
BEDROOMS from 4 fr. per day.
RESTAURANT À LA CARTE. TABLE D'HÔTE.
Breakfast, 5 frs., including Wine; Dinner, 6 frs., including Wine.
COMFORTABLE READING ROOMS & DRAWING ROOMS.
Baths on the Premises. Hair-Dressing Saloon, Cafe, Billiard Rooms, Lifts.
CARRIAGES & PRIVATE OMNIBUSES ATTACHED TO BOTH ESTABLISHMENTS.

Christmas Toys and Games.

THE most misanthropical caviler at the pleasures of Christmas-time finds it necessary to change his views, or his expression of them, when he is brought face to face with the rapturous joy of a child over a new toy that exactly suits its fancy; he may not clap his hands, or dance, or shout with delight in unison with the small person he is watching, but if he be a man of truth he will confess that here at least is unadulterated happiness, that has no thought of yesterday or to-morrow, a simple enjoyment of the present without regret for the past or fear for the future.

The pleasure of witnessing this joy is almost equal to the pleasure of participating in it; the "grown-up" who gives the toy often gets as much enjoyment out of it as the child who receives it, especially when the donor happens to be a man, and the toy one of those ingenious mechanical contrivances that the gravest of signors delight in handling and setting to work.

To any who wish to enjoy themselves after this fashion the following practical advice may be given:—Go to Messrs. W. and F. Hamley, 230, High Holborn, and ask one of the obliging assistants to show you some of the new mechanical toys, and then judge for yourself whether they are not particularly good, clever, and cheap.

Mechanical toys begin in price at 1s., and there is a very large choice of them at this price, walking dogs, especially a sweet little pug, jumping frogs, girls with skipping ropes, etc., besides a host of others. The latest addition to these clever shilling toys is one that can only be had of Messrs. Hamley, viz., the Parachute; the folded parachute is thrown up to the ceiling, and as it comes down the parachute expands and a little figure of a man is seen dangling from it. There is not a cleverer toy in London this season, and it can be sent post free for 1s. 2d.

Some of the mechanical toys act by clockwork, others by means of an india-rubber tube and ball; amongst these last are some capital dancing figures, such as an elephant with fore legs akimbo and all bedecked with red bows, who dances with graceful vigour on a drum-head. The dancing white rabbits, worked in the same way, are very pretty. Two capital clockwork toys are a horse race in which four horses take part, and a yacht race, in which the yachts not only go round but are tossed up and down in a most suggestive manner. The great charm in these toys consists in the fact that there is no telling which horse or which yacht will come in first. Of course toys of this elaborate description cannot be made for 1s., but still the prices are very moderate, as they are, in fact, throughout all the departments of this house.

Of clockwork trains, boats, fishes, carriages, torpedoes, etc., there are any number at all prices, but naturally the most attractive clockwork toys are those at higher prices which are beautifully made and finished. One of these new toys is a snake, which, when wound up wriggles along the floor in a most realistic manner. A great brown spider, bigger than any monster in the Natural History Museum, moves along in slow and stately fashion, bearing a little Chinaman on his back; the movement of the long legs is very spiderish. A magnificent black bear plays the drum and cymbals, and turns his head from right to left, and shows a splendid array of teeth behind his muzzle. A sweet little pair of white cats, called the musicians, are clad in black boots and hats, and carry knapsacks slung on one side; when wound up, one cat plays the clarionet, the other takes off his hat and bows, gently mewing the while. A most graceful and charming innovation on the old Jack-in-the-box is to be found in a large flower, such as a dahlia or a rose, or in a cabbage. When the toy is wound up, the top lifts slowly, and a pretty little doll's head emerges; dolly throws kisses with both hands, and then sinks down to rise again and again, until the clockwork stops.

The performing frogs is a large toy, consisting of a Pierrot seated on a pile of dice and dominoes; the figure moves its eyes and head, shrugs its shoulders, and claps its hand, and while a merry tune is played two frogs at his feet dance, and one twirls a little Japanese parasol. Another of these large figures is a moon-faced *fin de siècle* gentleman, who moves his eyes and hands, one hand holding a cane, and smokes, really smokes a veritable cigarette to music of his own making.

Of walking animals there are many models. A life-size cat walks, moves its head and tail, and mews in touching accents; dogs there are also, besides goats, donkeys, and skin-covered horses, in all sizes, but well modelled, and supplied with harness and cloths, all of which can be removed. Stables there are of course of every degree, and Noah's arks at all prices; a particularly good specimen of this favourite is a large ark filled with cloth-covered animals, all of them modelled and coloured in exact imitation of the real animals. This is a splendid toy, and very cheap at two guineas.

Dolls and their belongings occupy the whole of one room, the walls of which are lined with desirable villa residences, fitted with electric bells, movable doors and staircases, and with windows back and front. Furniture for these delightful houses may be had in all degrees and for all the rooms, from the kitchen to the garret, beginning at about sixpence per box; dolls' perambulators, dolls' toilets, some of them of the most elaborate description, with table and mirror draped with muslin and lace, and with every appliance for the toilet, may be seen in every variety. The cooking stoves, on which real cooking may be done, the shops, kitchens, and warehouses, with working cranes, trolly, and all complete, are capital toys, strong and well made, and there is an immense assortment of games of all descriptions for the amusement of small or large parties of children, and boys and girls home for the holidays.

Messrs. Hamley make a speciality of shilling toys, which come in most usefully for Christmas-trees and other entertainments, when a number of toys at about the same price, and that not a high one, are required. In the country it is extremely difficult, almost impossible, to meet with any choice of cheap toys, and the firm will send selected parcels of these, and of their pretty and novel Christmas-tree ornaments, to any part of the country. One of the shilling toys is a delightful little bridal pair of dolls, small but exceedingly pretty.

The children are not the only people for whom Messrs. Hamley cater. They have a very large assortment of articles of all kinds that make charming presents for ladies and gentlemen. These include leather articles, such as purses, note-books, and every requisite for the writing-table, ornamental articles of every description, requisites for the toilet-table and the work-table, and a host of pretty and acceptable novelties in excellent taste and at very moderate prices.

Conjuring apparatus is a great feature with the firm, but into these mysteries only adepts may enter with safety.

New Music.

AMONG the recent publications of Enoch and Sons (14a, Great Marlborough Street, London, W.) that we have lately received, the most noteworthy are—"Whatever they may say," a charming song compose by Frederick H. Cowen, to words by Clifton Bingham, published in the keys of C, E flat, and F; "Unforgotten Years," by Milton Wellings, quite up to the average of this popular composer's well-known works, and which will, without doubt, be equally appreciated; "Venezia" and "A Dream of Bethlehem," both composed by Paul Rodney, to words by Henry Vaughan, two very taking songs, the latter of which can be accompanied either by organ, harmonium, violin, or violoncello, in addition to the pianoforte; "Kings of the Road," and the "The Cupid's Court," two bright melodious songs, composed by Fredrick Bevan, to words written by Frederick E. Weatherly.

The most striking dance music from the same firm includes—"Fairy Talks," a capital vocal waltz by the favourite composer, Otto Roeder, published as pianoforte solo, pianoforte duet, septett, and for an orchestral or military band; "Gloria," by Edward St. Quentin (published likewise for pianoforte or strings) a delightful waltz, quite equal to its forerunners by the same composer. Enoch's Dance Album, always carefully compiled, contains this year, if anything, a better selection than usual of favourite dance music, the list comprising:—"Little Gleaners" waltz, by Otto Roeder; "All the Year Round," lancers, by Edward Solomon; "Tit-for-tat," schottische, by Otto Roeder; "Brune or Blonde," waltz, by E. Waldteufel; "Go Ahead" polka, by Popplewell Royle; "Valse des Amoureuses," by G. Lamothe; "Fiddle and I," waltz, by Otto Roeder; "The Original Caledonians," by Chivers; "Sir Roger de Coverley," "The Bogie Man," waltz, by Otto Roeder.

Among Enoch and Sons' other 1s. albums are the "Kindergarten Series," of which the following volumes are especially attractive, and admirably adapted for performance by small fingers:—No. 6, "Sunbeams," ten pretty little songs for children, by Mary Carmichael. No. 7, the Children's March Album, containing ten popular marches for piano, arranged by W. Smallwood; and by the same composer are ten "Songs Without Words," found in No. 10. Lastly we note a number of "School and College Songs" (for boys and girls), such as "Auld Lang Syne," "Caller Herrin'," "Come, Lasses and Lads," "Gaily the Troubadour," "The British Grenadiers," "The Minstrel Boy," and many others, which form the contents of Vol. 9.

The New "ACADEMY" APRON

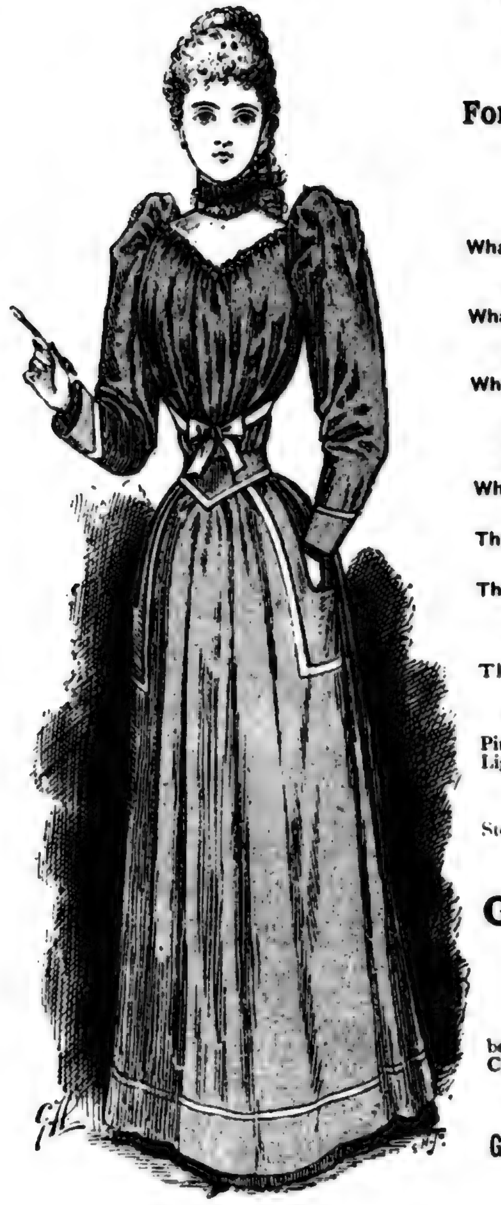
DESIGNED BY

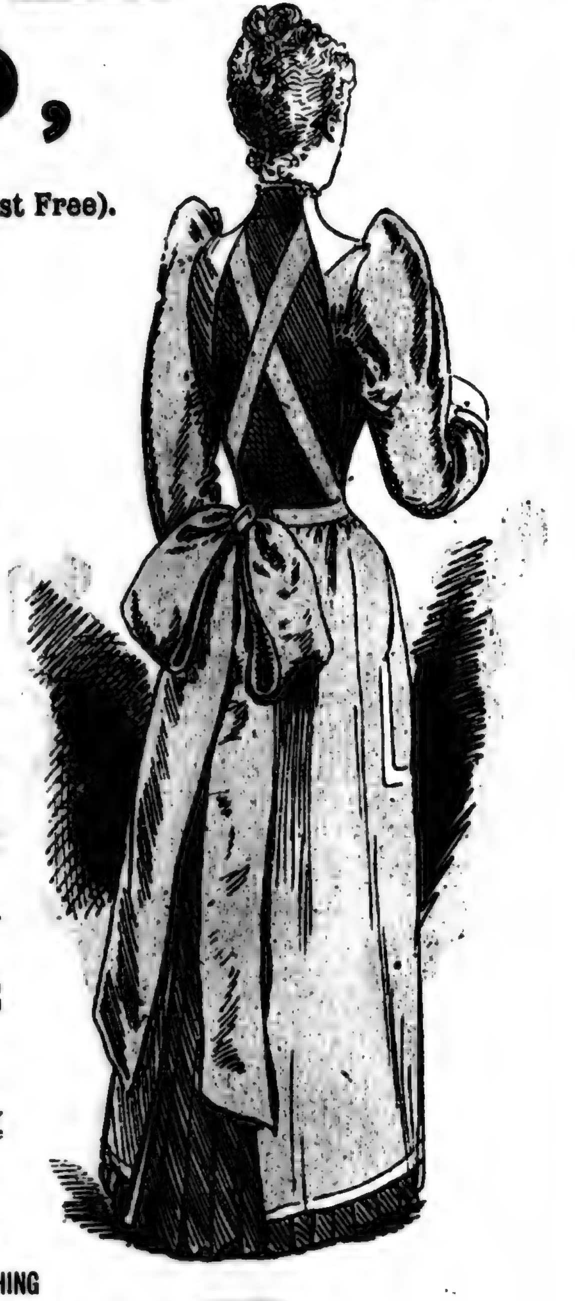
GARROULD,

EDGWARE ROAD, HYDE PARK, W.

For Studio, Literary, or Domestic Purposes. Price 7/6 each (Post Free).

A most suitable CHRISTMAS GIFT.





Press Notices.

What the "QUEEN" says of Garrould's "Academy" Apron:

"It is so graceful and pretty as to make many glad to don it, even if they are not highly skilled with the brush."

What the "LADY'S PICTORIAL" says of Garrould's "Academy" Apron:

"The charming 'Academy' Aprons which Messrs. Garrould are now selling cover completely the gown in front, and are without doubt, the prettiest and most useful thing of the kind ever invented.'

What the "GENTLEWOMAN" says of Garrould's "Academy" Apron

"The problem of how to make an apron becoming, has recently been solved by Messrs. Garrould. A really dainty overall, with the necessary adjunct of sleeves, was shown to us the other day, which will certainly prove a perfect boon to artists, lady-cooks, or, indeed, any gentlewoman who devotes herself to housekeeping.'

What the "LADY" says of Garrould's "Academy" Apron:

"It is made of fine Washing Zephyr, and is one of the prettiest devices or preserving the dress.

The "GRAPHIC" says:

"By means of the 'Academy' Apron the most delicate toilette will be protected from spot or blemish.

The "PRINCESS" says:

"Garrould's 'Academy' Apron is intended for ladies who paint, but also most useful for those who cook, or are of literary or domestic tastes.'

The "Academy" Apron may also be had in delicate Art Shades of Pongee Silk, for afternoon or evening wear. Price **30s.**

The "Academy" Apron measures from waist to hem, 37 inches, and is made in the following colours:

Pink Zephyr, trimmed with White; Blue Zephyr, trimmed with White; Dark Grey Zephyr, trimmed with Light Grey; Vieux Rose Zephyr, trimmed with White; All White Zephyr, trimmed with White, Pink, or Blue; Navy Blue Cambric, trimmed with Grey Blue; Black Cambric, trimmed with Grey.

FOR STUDIO OR HARD DOMESTIC WEAR:

Stout Holland, trimmed with White; Stout Holland, trimmed with Red; Red Washing Twill, trimmed with White.

NOTICE.—The "Academy" Apron can only be obtained of Garrould.

GARROULD'S CHRISTMAS CATALOGUE

May now be obtained (Post Free). It contains Sketches of the

LATEST CHRISTMAS NOVELTIES

N.B.—It should be borne in mind that GARROULD'S **Special Novelties** should be ordered as early before Christmas as possible. Last year their Plush and Silk Novelties were entirely sold out some days before Christmas, and much disappointment was caused thereby, especially to country customers.

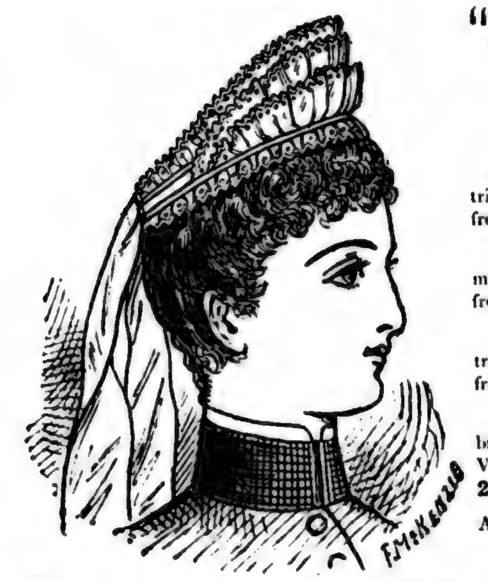
GARROULD'S NEW FRENCH

WASHING

"CORONET" CAPS

(Without Crowns).

In Four Qualities.



1st quality. Made of Cambric, trimmed with Cambric frills, post free, **1s. 1d.**

2nd quality. In Muslin, trimmed with frills and lace, post free, **1s. 1d.**

3rd quality. In clear Muslin, trimmed with Muslin frills, post free, **1s. 7d.**

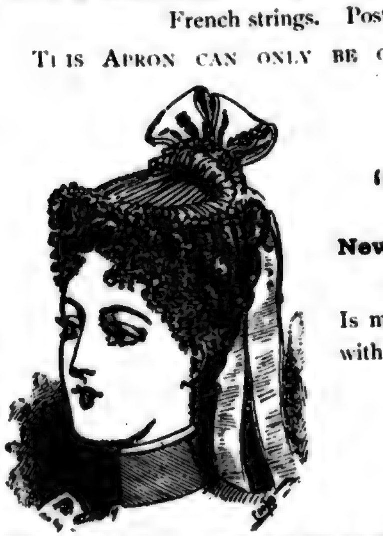
4th quality. Superior soft Cambric, effectively trimmed with Valenciennes lace, post free, **2s. 2d.**

ALL THESE CAPS WARRANTED OF FRENCH MANUFACTURE.

Garrould's Special "Coronet" Apron.

Made of clear embroidered Muslin, with new shaped band and wide French strings. Post free, **1s. 4d.**

THIS APRON CAN ONLY BE OBTAINED OF GARROULD.

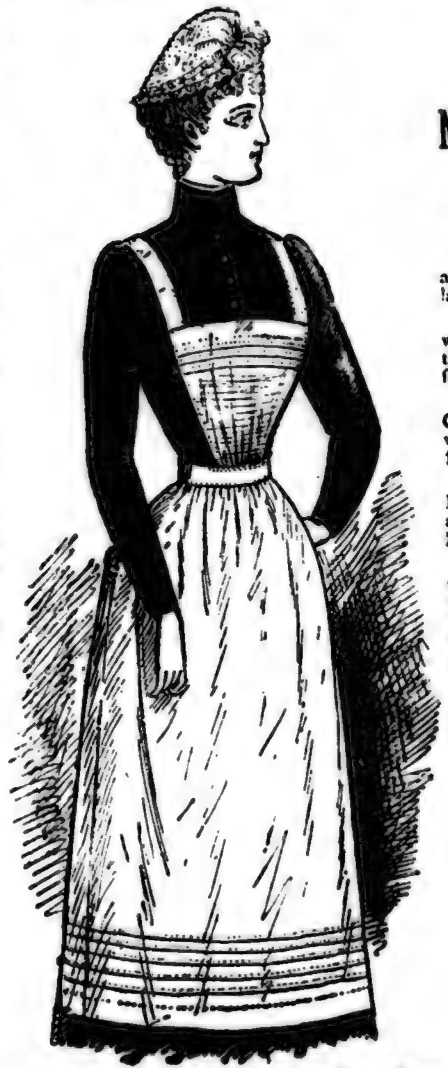


"MAID MARION."

New Cap specially designed for Garrould.

Is made of Fine Washing Cambric, with fluted crown, bow, and French strings.

Post free, **1s. 3d.**



USEFUL CAMBRIC APRON, in Four Sizes.

1st size. Garrould's Special Parlourmaid's Apron, with shoulder straps, and wide French strings, post free, **10½d.**

2nd size. Large Apron, with shoulder straps, and wide French strings, post free, **1s. 3d.**

3rd size. Large Apron with deep hem, with shoulder straps, and wide French strings, post free, **1s. 6d.**

4th size. Extra size Apron to envelope the whole skirt, now so much in vogue, with shoulder straps and wide French strings, post free, **2s. 2d.**

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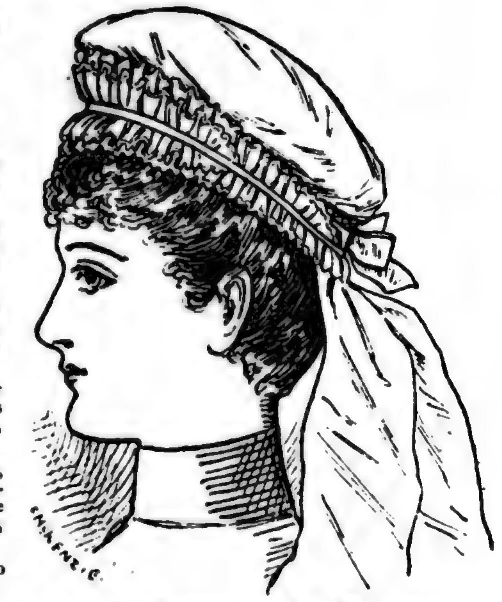
SPECIAL WASHING

NORMANDY CAP

For Upper Maids.

In Five Qualities.



1st quality. Made of Muslin and trimmed with Valenciennes lace, post free, **1s. 2d.**

2nd quality. Made of Muslin with corded crowns and insertion work, Muslin frills, post free, **1s. 6d.**

3rd quality. Made of Spotted Cambric, with Cambric frills, very serviceable, post free, **1s. 7d.**

4th quality. In fine clear Muslin, with corded crowns and Muslin frills, post free, **2s. 6d.**

5th quality. Very superior, made of Fancy Net with Cambric frills, trimmed with fine Valenciennes lace, post free, **2s. 9d.**

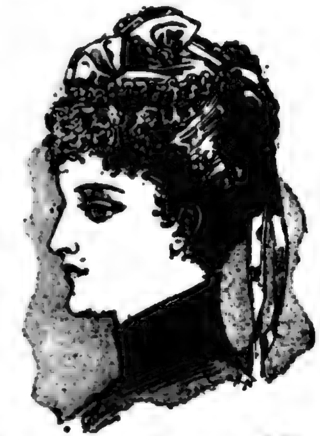
ALL THESE CAPS WARRANTED OF FRENCH MANUFACTURE.

Garrould's Special "Normandy" Apron.

Made of Muslin, effectively embroidered with deep hem border. Post free, **1s. 2d.**

The New "WOODBINE."

The Smartest Cap of the Season.



Made of Muslin, with narrow strings. Post free, **9½d.** each, or **3s. 7½d.** per half-dozen.

The "WOODBINE" can only be obtained of GARROULD.

E. & R. GARROULD, 150, 152, 154, 156, 158, Edgware Rd., Hyde Park, London, W.

J. THEOBALD & CO.'S SPECIALTIES.

DOLLIE DAISIE DIMPLE.—Failure of the Great English Toy Company.—The entire stock of these wonderful dolls now in our hands, purchased at enormous reductions. No more to be had once this lot is cleared out. The wonderful young lady doll, with six dresses, frocks, hats, underclothes (all to put on and take off), books, flowers, combs, brushes, Bible, tennis—fifty-four articles in all, in a wonderful Travelling Trunk sent free for 9d. DIMPLE VILLA, the companion toy, an immense Doll's House, 16 in. long, 11 in. high, and 8 wide, forming a two-storeyed villa. All takes down, and packs flat when not in use. Free for 9d. Buy the two at once. Rag dolls, the best dressed rag doll in England, 18 in high, 1s. 4½d. Larger and superior ditto, 2s. 4½d., 3s. 6d., and 4s. 6d. Wax Dolls, splendid value, 1s. 3d., 2s. 6d., 3s. 6d., 4s. 6d., and 5s. 6d.

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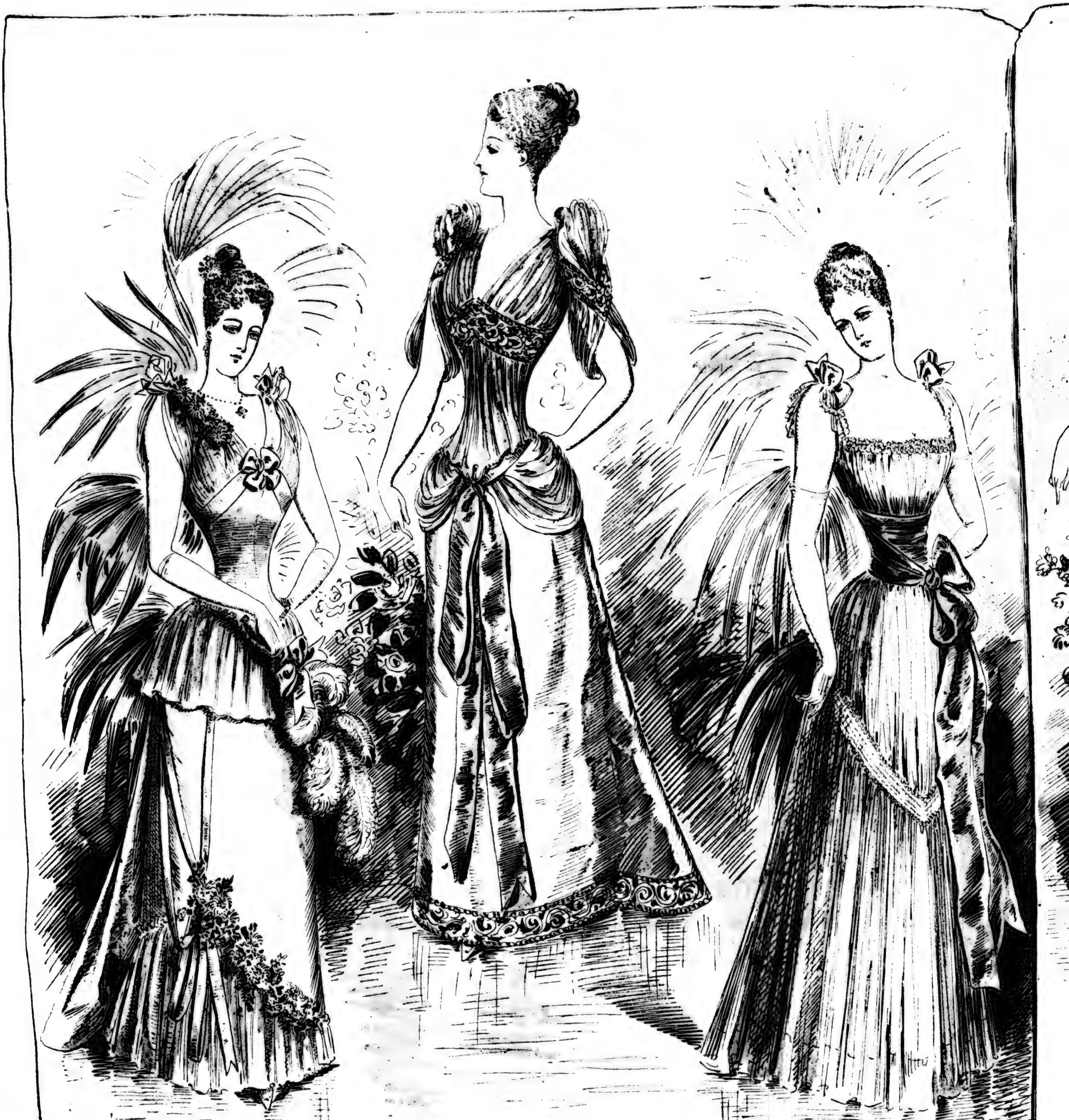
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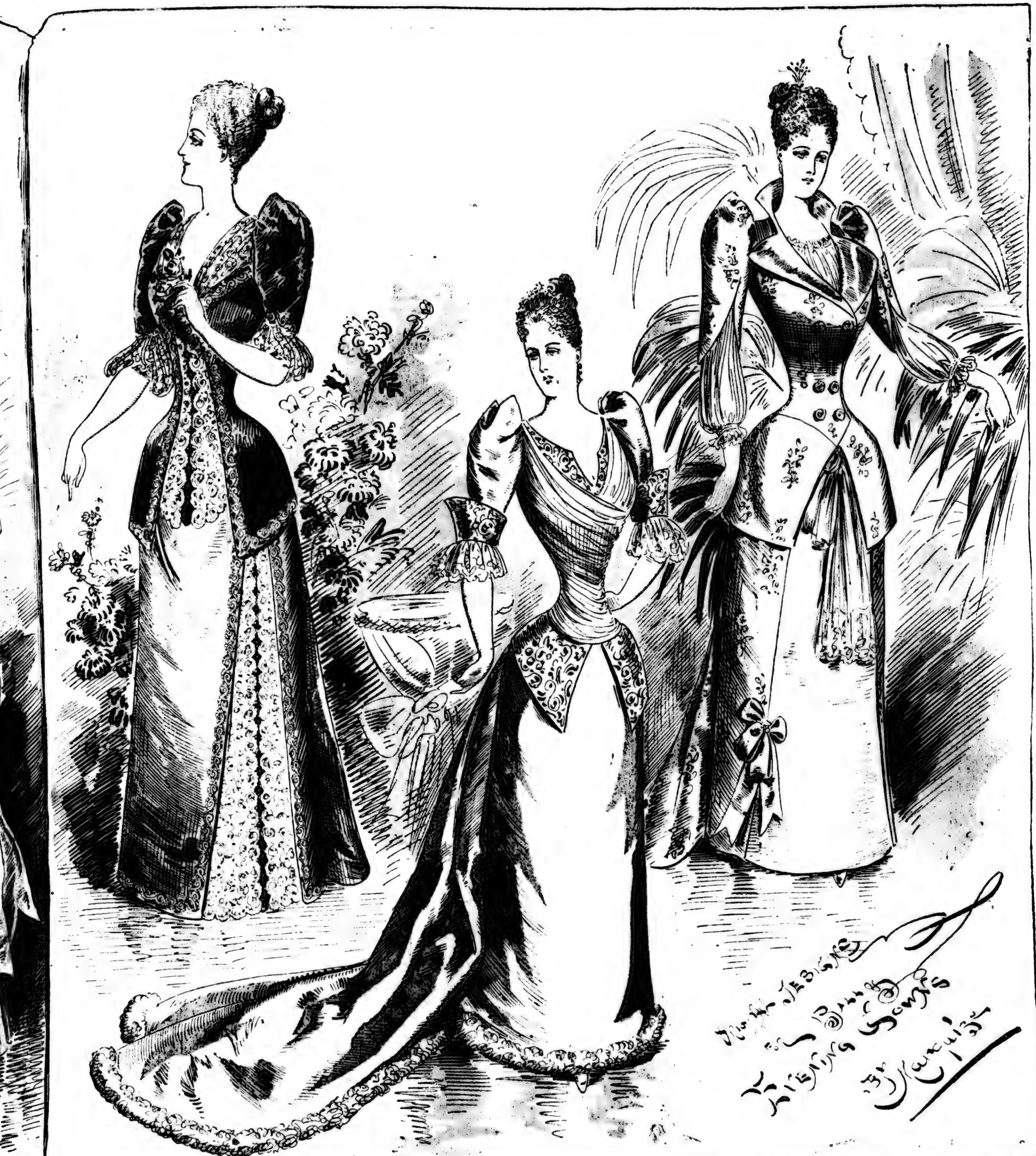
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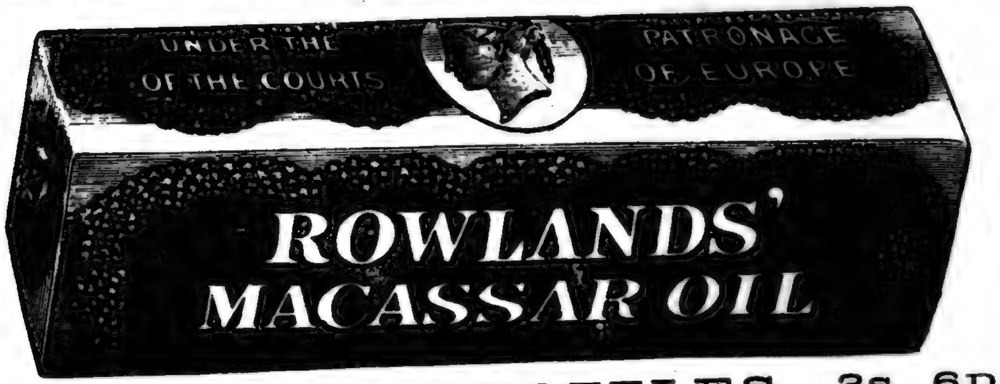
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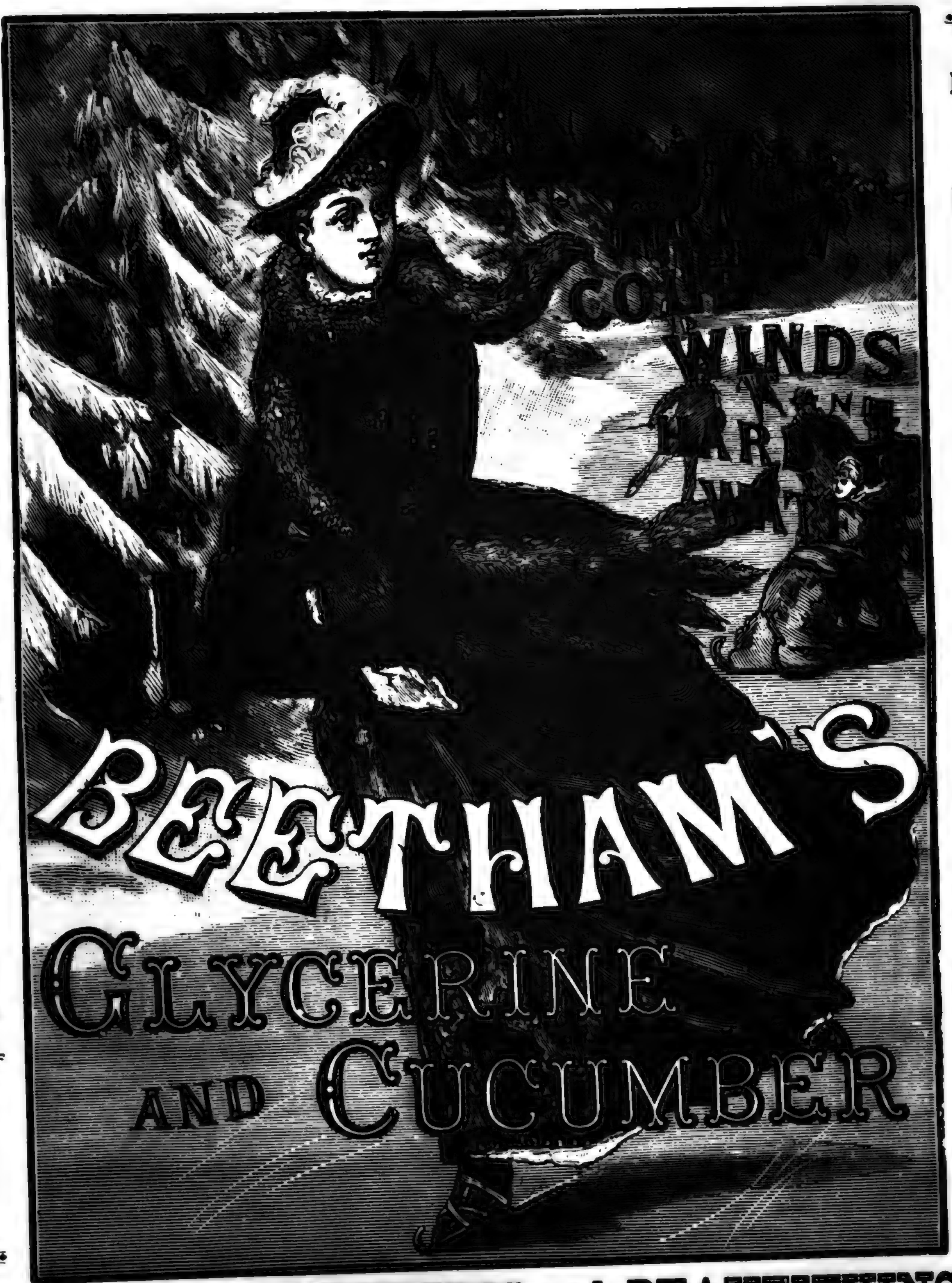

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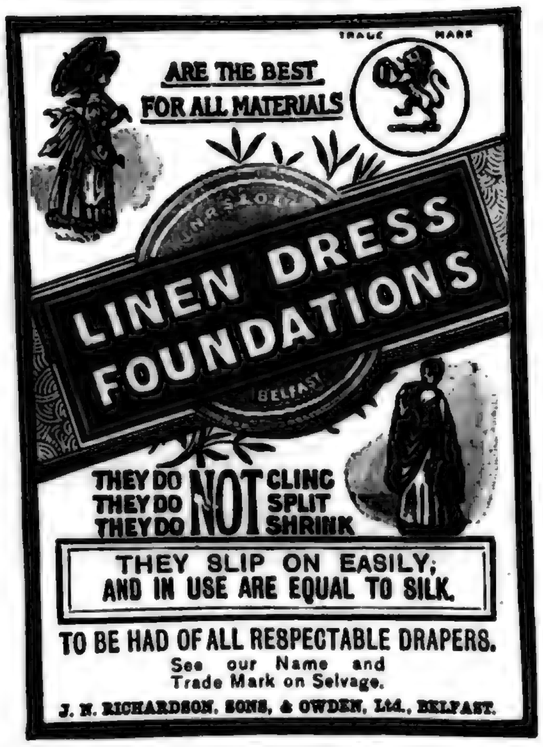

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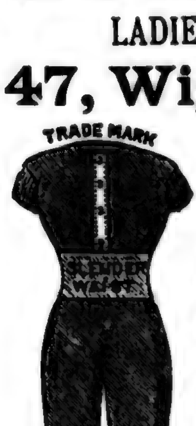
Specialities in Slender Waist Combinations and Undervests, High or Low Necked, Long or Short Sleeves (Patented).



These Garments are woven in a thinner texture at the waist to prevent uncomfortable creases and unnecessary bulk under the Corset, thus improving the figure. They are manufactured in pure Sanitary Wool, Lamb's Wool, Natural Wool, Elastic Merino and Silk; also in textures of Silk and Wool and Gauze Wool suitable for warm climates.

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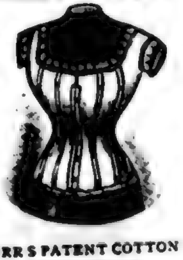

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Being at once the blandest and most absorbable of all fats, and also an antiseptic agent, it is the best basis for a preparation like the

TOILET "LANOLINE."

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An agreeable antiseptic soap containing Eucalyptine, the pure volatile oil of Eucalyptus Globulus.

—:o—

1s. per Cake.

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To Prevent Decay of the Teeth. To Purify the Breath. To Strengthen the Gums. To Prevent Infection.

The regular employment of this liquid dentifrice will prevent caries of the teeth and keep them in a condition of pearly whiteness.

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Prepared from a specially purified wool fat, which possesses remarkable antiseptic healing and emollient properties, preventing roughness, chapping, wrinkles, and irritation of the skin.

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The Natural Skin Soap.—"**Lanoline**" is acknowledged by dermatologists to be the very best preservative of the skin, restoring its soft, pliable, and elastic nature and healthful surface.

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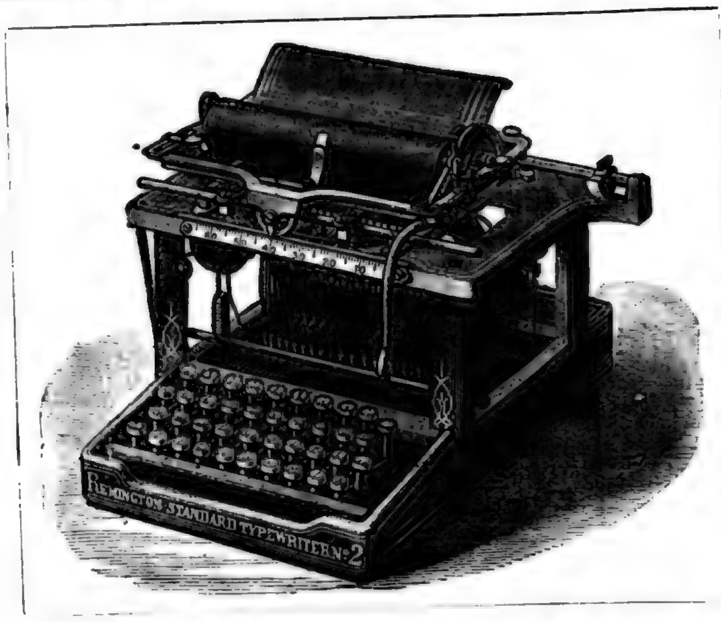

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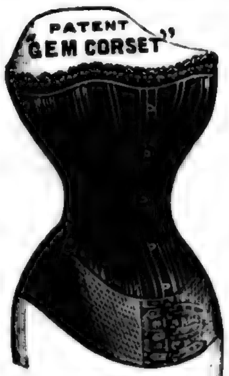

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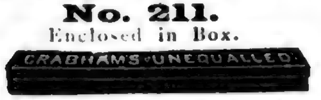

3 inches wide 33 inches long.

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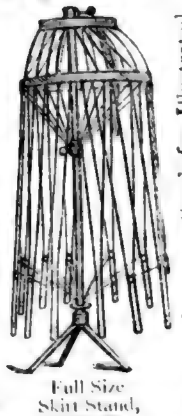

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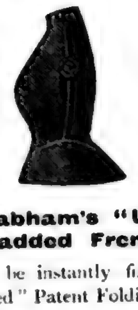

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Lot E. 2.—Challenge Silk Parcel, 35s. 6d., contains 15 yards lovely quality Black Serge Silk. This is a beautiful soft twill made from pure Silk, and has a very rich appearance, 1 pair Lady's French Kid Gloves, any size, in Colours and Black, and 3 fine quality pure white Irish Linen Hemstitched Pocket Handkerchiefs. The Lot sent carriage paid for 35s. 6d. The silk alone is worth more money.

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CUT TO MEASURE PATTERNS.

The difficulty of using Stock-size Patterns has been so frequently complained of by our Lady Correspondents who do not happen to be blessed with "Stock-size Figures" (and we suppose there is scarcely one in a hundred whom a "Stock-size" *really* fits), that a special feature has been made by us of

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Which can be obtained for **1s. 6d.** each. With these as perfect a fit as it is possible to secure is guaranteed, every part being Cut to the Lady's own Measurements.

MEASUREMENTS REQUIRED.

Size of Waist; Bust under Arms; Size round Shoulders; Size across Chest; Size across Back; Length of Back; Length of Neck to Waist, Length under Arm; Length of Shoulder; Length of Arm (shoulder to elbow); Elbow to Wrist; Length inside Arm; Size of Neck; Size round Hips.

Address, MADAME MYRA, 204, Regent Street, W.

"Never Mind the Man in the Moon."

Don't worry your brain about the man in the moon, but study the man in your own suit of clothes.

If every individual person took the best possible care of himself, institutions of charity would soon go out of fashion. There's a deal of sense in the saying that "Charity begins at home." When a man has got to swim or drown, he will at least make a laudable effort to swim. Perhaps we coddle one another too much. As in an army, so in society—we depend individually upon the commander and the multitude. It's a bad thing, because it induces a man to trust to luck and to numbers and not to his own courage and wits. Consequently, when trouble comes, it finds us not ready: ignorant how to fight and conquer it.

For example, here is our good friend, Mr. John Wilkinson, of Norbury, Whitchurch, Salop, who not long ago said to an acquaintance: "Lad, I am done for." Why did he think so? Because the doctors had given him up to die of consumption. Enough to scare him if he really had consumption. But did he? Ah, that is the question.

He tells his story thus: "I come," he says, "of a strong, healthy family, and up to the spring of 1885 I was always well. I could lift, run and jump with any one, and walk thirty miles a day with ease. About April of that year I felt something coming over me which gradually fastened upon me. At first I felt dull, heavy, and tired, with a sinking all-gone sensation at the pit of the stomach, and pain in the side and between the shoulder-blades. My skin grew sallow, and the whites of my eyes were tinged with a yellow colour. I had a foul taste in the mouth, particularly in the morning. My mouth and teeth were covered with a thick slime, and a thin watery fluid came up from my stomach 'into my mouth.'

"My appetite failed, and what little food I managed to eat gave me great pain. I had a tight feeling at my chest and round both sides as if I was held in a vice, and I got weaker and weaker and very low in spirits. There seemed to be no life or soul left in me.

"By and by I began to have a hacking cough, which made me lose a deal of sleep. Indeed, I could not rest at night on account of it. I would lie awake all night long coughing and spitting. As time went on I became so reduced I could scarcely get about. When I did venture outdoors I had to be constantly stopping to rest, as I walked along the lanes, for fear of falling.

"I tried all kinds of medicines, and was under the doctor, but without getting relief. In this miserable way I dragged on for six months. All my friends and neighbours thought I was breaking up and was not long for this world.

"One day a friend of mine, Mr. Thomas Bateman, gamekeeper, Marbury, seeing me so bad, asked me how my complaint came on. I replied: 'I am done for; I shall never get well again, lad.'

"Then he said, 'Don't say that until after you have tried Mother Seigel's Curative Syrup.' And he went on to tell me how this medicine had cured him after he was at death's door, and given up by the doctors as being in a consumption. So, to leave nothing undone, I sent to Whitchurch and bought the remedy After taking three bottles, *all pain and sickness left me;* I could eat anything, and the cough and the spitting, as well as the pain in the chest, left me, and *I was a well man.*

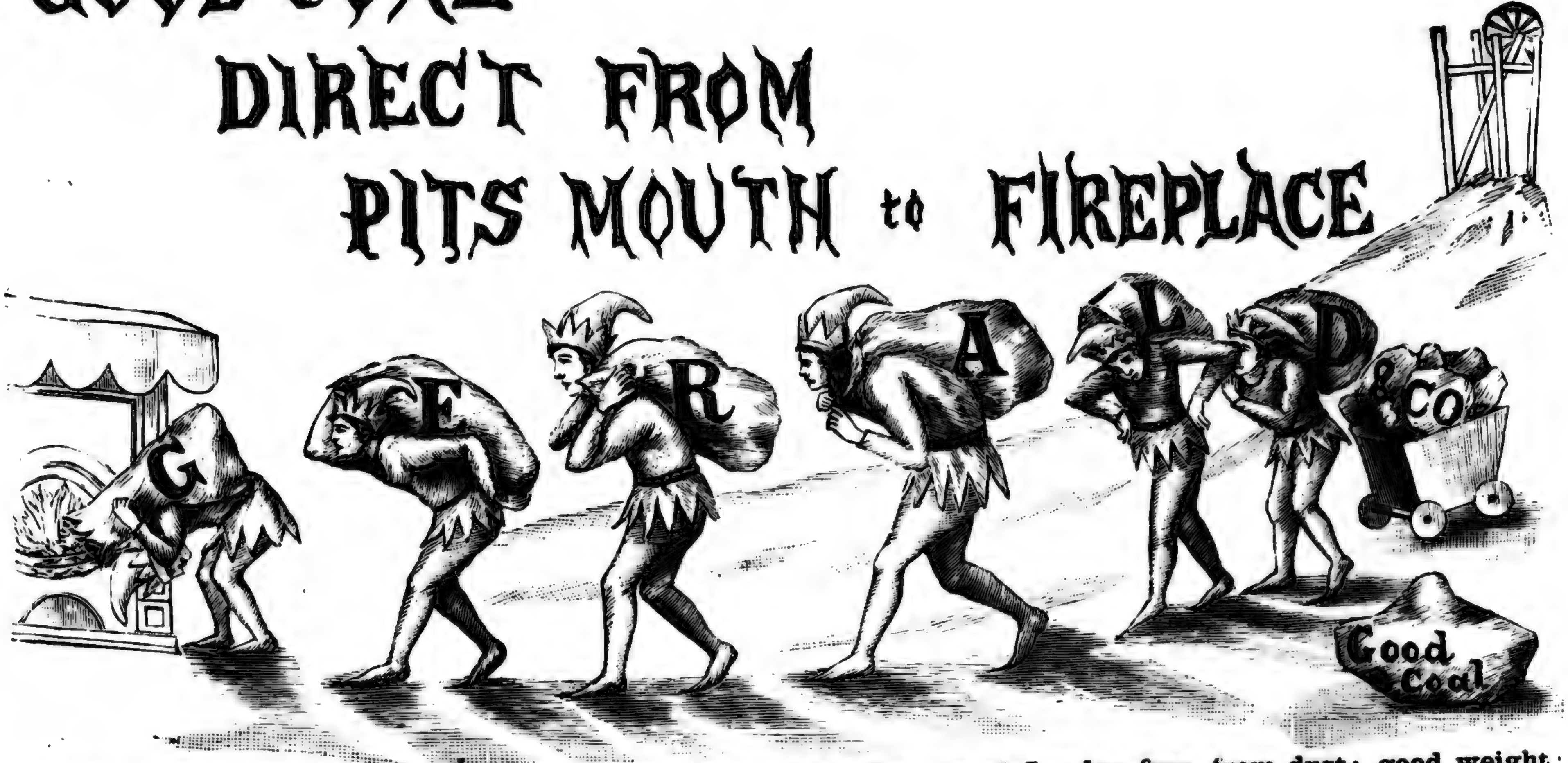
"I tell everybody how Mother Seigel's Syrup saved my life, and you are at liberty to publish my statement in order that other sufferers may know what to do.

"(Signed) John Wilkinson, Shoemaker.
"Norbury, Whitchurch, Salop."

The cases of these two men, Bateman and Wilkinson, were almost identical in symptoms and character. Both had indigestion and dyspepsia, both apprehended consumption, and both were happily cured by the same medicine. How many others, situated as they were, are there in this country? Hundreds of thousands! Ah, the dreary, dreadful days they have to pass through, right on the road to the grave, for unhelped they must surely die!

Are you, who read these lines, one of this suffering multitude? or do you know any one who belongs to it? We say but a word to you—don't expect to get well through waiting and vaguely hoping. Study the man in your own suit of clothes. Otherwise act on your own good judgment, and on the reputation of a remedy which has such evidence to prove its power.

GOOD COAL DIRECT FROM PITS MOUTH to FIREPLACE



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FOR CHRISTMAS PRESENTS, &C.

THE LONDON GLOVE COMPANY beg to announce that Gloves can be had in Fancy Boxes with appropriate Card, suitable for presentation, at the following small addition to List Prices—viz., Box and Card for One Pair, 6d.; for 3 Pairs, 1s.; for 6 Pairs 1s. 11d. (inclusive of Postage). The Box for Single Pairs is Decorated Cardboard; and for 3 and 6 Pairs, Japanese. They have also a Splendid Assortment of Glove Sachets, hand-painted designs, at 3s. 9d., 4s. 6d., and 7s. 11d. each, Post Free.

The L. G. Co.'s Best Quality (Meissonier) Real French Kid, 4 Buttons, 3s. per pair; 6 Buttons, 3s. 9d. per pair. In Black, White, Tans, Drabs, and all colours to match.

The L. G. Co.'s Best Quality (Meissonier) Real French Kid, 4 Buttons, 3s. 6d. per pair; 6 Buttons, 3s. 11d. per pair. In Tan shades, with Self Braid Points.

Ladies' Real Kid Gloves, 4 Buttons, 2s. 3d. per pair; 6 Button ditto, 2s. 9d. per pair; 8 Buttons, 3s. 3d. per pair; 12 Buttons or Mousquetaire, 4s. 3d. per pair. In Black, White, Tans, Drabs, and all colours.

LADIES' DRESS KID GLOVES.

4 Buttons, 1s. 6d.; 6 Buttons, 1s. 10d.; 8 Buttons, 2s. 2d.; 12 Buttons or Mousquetaire, 2s. 10d.; 16 Buttons or Mousquetaire, 3s. 9d.; 20 Buttons or Mousquetaire, 4s. 9d. per pair. In White only.

12 Button length Mousquetaire Dress Kid, in Cream, Straw, Pink, and Lavender, 2s. 10d. per pair.

LADIES' SILK GLOVES.

Rich Milanese Silk, 8 Button length, 1s. per pair; 20 Button length, 1s. 10d. per pair. In Black, White, and all colours.

Best Quality, Pure Silk, 8 Button length, 1s. 4d. per pair; 12 Button length, 1s. 9d. per pair; 20 Button length, 2s. 4d. per pair. In Black, White, and all colours.

Extra long, Best Quality, Pure Silk, 33 inches long, 2s. 11d. per pair. In Black, White, and all colours.

CHEVRETTE GLOVES.

Ladies' "Chevrette" Gloves, superior quality, every pair guaranteed, 4 Buttons, 2s. 1d. per pair. In Tan and Brown Shades, and Black, with Self Braid Points.

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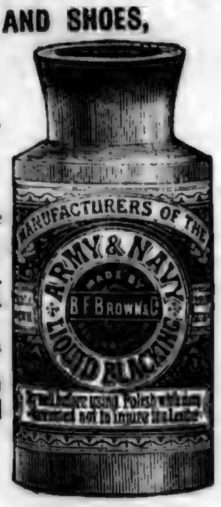

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HEALTH & PERSONAL ATTENTION

(See MYRA'S ANSWERS in "MYRA'S JOURNAL").

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It is well that Ladies should know something about the various ailments peculiar to their sex, and we therefore strongly recommend them to send at once for a copy of Mr. Harness' new medical work on "The Rational Electropathic Treatment of the diseases of Women," and read every line of it very carefully. They will then know how to speedily cure themselves without physic, and effectually avoid the many distressing symptons of Internal Weakness, Hysteria, Functional Irregularities, Weak Back, &c.

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DR. ANNA KINGSFORD'S OPINION.

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Mrs. Emma Grover, Connor Farm, N. Ockendon, Essex, writes, March 13, 1891 :—" I feel it my duty to write and let you know the great benefit my husband has derived since wearing one of your Electropathic Belts. I can truthfully say for seven years he had been a constant sufferer from Rheumatism, Gout, and Kidney disorder, also frequent Bronchitis and Congestion of the Lungs. He has been under two doctors, and they both said he was a hopeless case. During the winter of 1890 he was very bad—worse than I have ever known him to be before; he kept his bed eleven weeks, and the doctors said he would never leave it again ; but as the warm weather came he pulled through again but he never felt well. He would feel very tired and languid, and was never free from pain. It was the kindness of his sister to purchase for him one of your Electropathic Belts, and he has worn it ever since with the greatest satisfaction. He has been able to resume his occupation, and he has never suffered a single pain. He has been entirely free from Rheumatism and Gout; in fact, he says he does not feel like the same man he did. We cannot speak enough in praise of it. Everyone says what a great change there is in him, and they cannot understand what it is until we tell them he is wearing one of Harness' Electropathic Belts. I wish every poor sufferer could receive the same benefit. We let both rich and poor know what a great blessing they are, and we hope many more will be able to receive similar means of relief."

All in search of health should follow this example, and procure one of these world-famed health appliances, and wear it regularly. One thousand recent original testimonials may be seen at the Electropathic and Zander Institute, 52, Oxford Street, London, W., where Mr. C. B. Harness (President) and the Medical Battery Company's other officers may be consulted without charge, either personally or by letter. Those who cannot call should write at once for pamphlet and book of testimonials.

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Miss Jessie Bond, the popular actress, of the Savoy Theatre, says that she is delighted with Mr. C. B. Harness' Electropathic treatment. Many times her voice and health would have completely broken down had it not been for this rational method of cure. She will be glad to answer any question on the subject, and strongly recommends all in search of health to either call at the Electropathic and Zander Institute, 52, Oxford Street, London, W., and avail themselves of a free personal consultation, or write to the Secretary of the establishment for a pamphlet and book of testimonials.

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Rheumatism, Gout, Sciatica, Lumbago, Internal Weakness, Debility, Weak Back, Hysteria, Constipation, Sleeplessness, Indigestion, Kidney Disease, &c., can be Cured by Mild Currents of Electricity imperceptibly applied to the system by simply wearing

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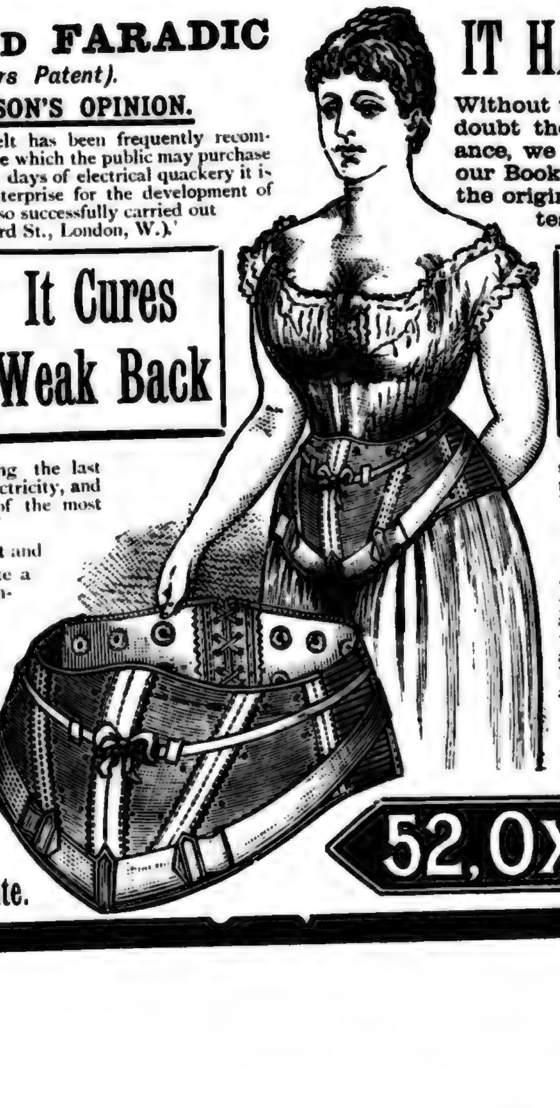

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TO OUR READERS.

MYRA'S JOURNAL
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Facsimile of Solid Silver Medal (Reverse).

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MYRA'S JOURNAL,
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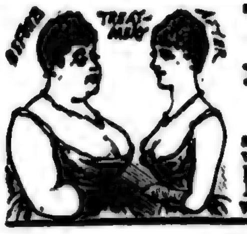

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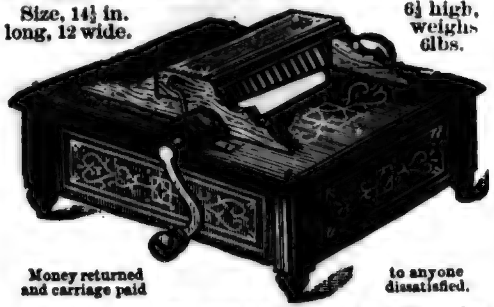

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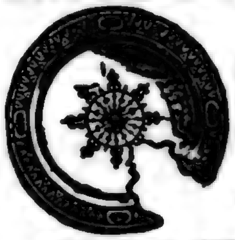

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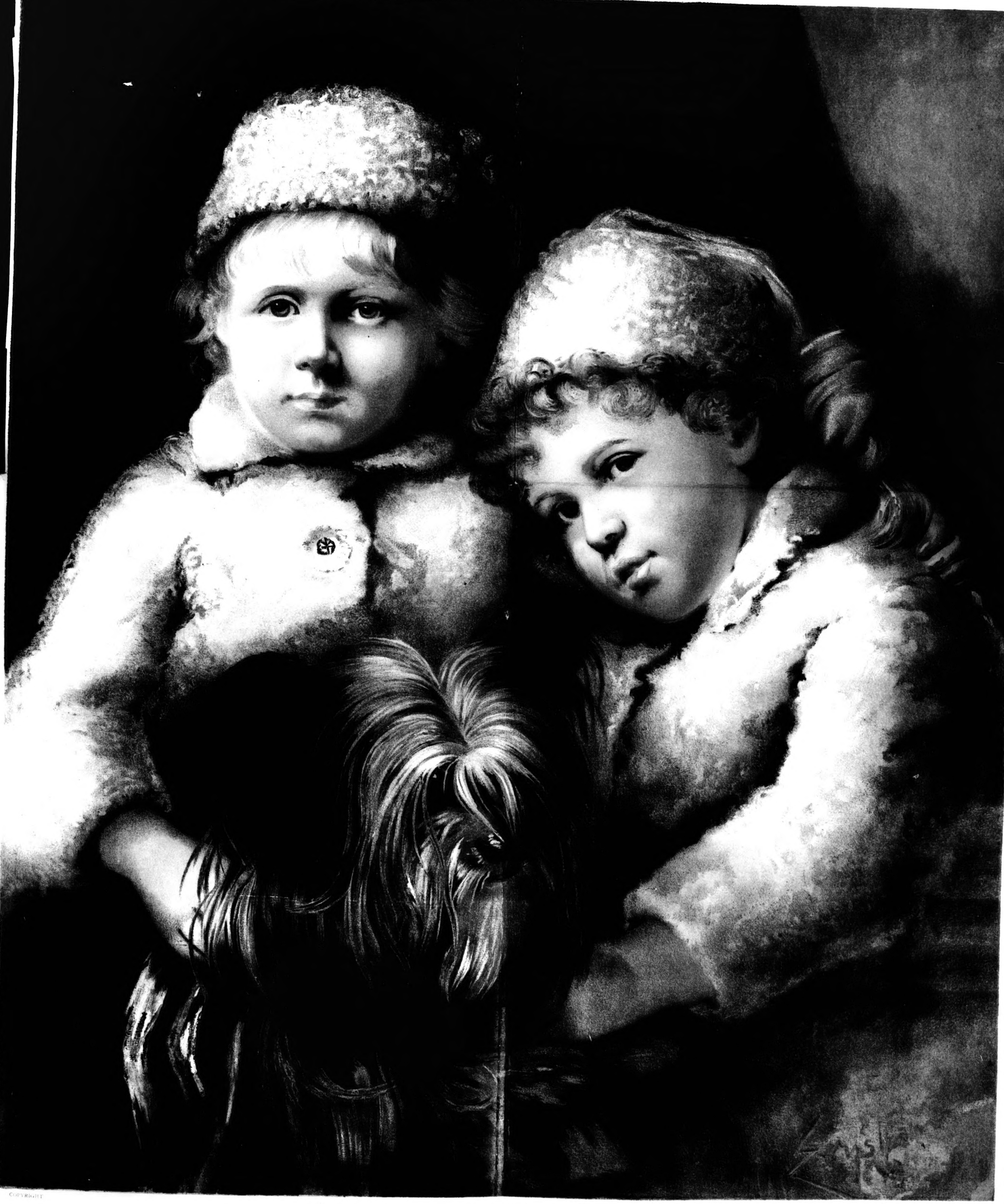

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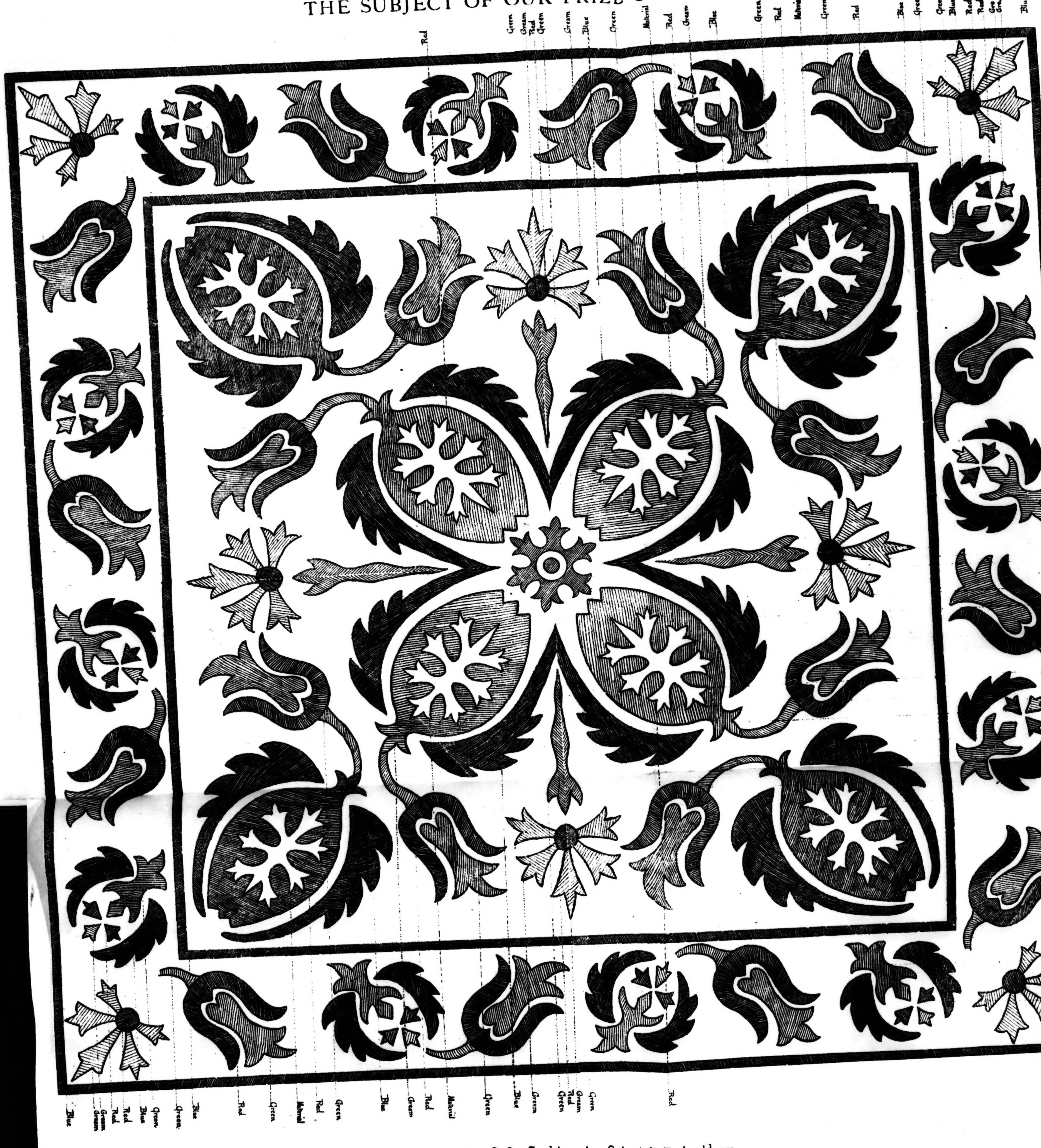
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